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I-XXI

Loan Exhibition of Works

. . BY . .

Ford Madox Brown

. . AND THE . .

Pre-Raphaelites.

Autumn, 1911.

26. XI. 1912.
(L 2268)

ART GALLERY COMMITTEE,

1911.

THE RIGHT HONOURABLE THE LORD MAYOR,
Councillor CHARLES BEHRENS.

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Chairman of the Art Sub-Committee.

COUNCILLOR SIR THOMAS THORNHILL SHANN,
Chairman of the House Sub-Committee.

THOMAS HUDSON, Town Clerk.

PREFATORY NOTE.

In issuing this Catalogue, the committee desire to express their hearty thanks to all the lenders of the Pictures, Drawings, and Sculptured Reliefs. Their generosity and public spirit have enabled the committee to form a collection which it is hoped will prove of interest and advantage to many. A few important Works, which were to have formed part of the collection, have had, unfortunately, to be omitted through difficulties arising from the recent strike.

September 14th, 1911.

The Exhibition will be Open to the Public on

Thursday, September 14th,

and will close towards

The end of November, 1911.

HOURS OF OPENING :—

Each Week Day from 10 a.m. to 9 p.m.

Sunday Afternoons, from 2-30 to 5 o'clock.

ADMISSION FREE.

INTRODUCTION.

AT the very time when Holman Hunt and Millais were raising a storm of contention among artists and critics in this country by the minuteness of the detail in their pictures, across the Channel, Corot, the French landscape painter, was learning to express through the elimination of detail the emotion awakened in him by the infinitely gradated tones of nature's light and colour. The exhibition of French paintings held in these Galleries four years ago, showed how French landscape painting passed, through the work of such of his followers as Boudin, Jongkind, and Lépine, to the endeavour of the Impressionist School, at the head of which was the now veteran painter, Claude Monet, to express light, atmosphere, and colour even at the sacrifice of all detail and of design as theretofore understood. To-day, in England, artists and critics are greatly perturbed by the doings of certain foreign painters, mainly French, to whom the name Post-Impressionist has been applied, and who seek to give, not a minutely detailed record of what they paint, nor truth and beauty of light and atmosphere, but what to them are the most significant, the distinctive features of the persons or things that have arrested their attention. Two recent exhibitions in this Gallery contained several pictures that had this intention, and were the occasion of controversy that engendered considerable heat. Pre-Raphaelites, Impressionists, and Post-

Impressionists have alike had to face a storm of hostile criticism. We have been so long familiar with the work of the Pre-Raphaelites that it is not easy for us to understand why, in Millais' phrase, they were "so dreadfully bullied" when their pictures first appeared on the exhibition-walls. We are not all of us yet reconciled to Impressionism and Post-Impressionism. Perhaps the time will come when we shall all see that each of the three movements has made a distinct and valuable contribution to the interpretation by art of life and nature.

The Pre-Raphaelite movement, the earlier stages of which it is the main object of the present exhibition to illustrate, was exclusively English in origin, and has not passed beyond this country. In the year 1847 two young artists, William Holman Hunt and John Everett Millais, aged respectively twenty and eighteen years, and just reaching the end of their career as students in the Schools of the Royal Academy, were working together in the studio of the latter, each painting a picture for exhibition. They talked much about the art of their day, and agreed that it had lost touch with life and nature, and had become too much a thing of rule and convention. They were both enthusiastic, and soon determined to strike out a new path for themselves, "to adopt," in Holman Hunt's words, "a style of absolute independence as to art-dogma and convention." About the same time, another young student became Holman Hunt's pupil. This was Dante Gabriel Rossetti, hesitating yet whether to devote himself to poetry or to painting. He had been for a time the pupil of a somewhat older, but still quite young, painter,

Ford Madox Brown, whose already forcible art had greatly impressed him. But Brown had set him some very dull, still-life work to do, an educational painting of jars and bottles, of which he speedily tired, and, having seen and admired a picture by Holman Hunt, "The Eve of St. Agnes" (see No. 225), he sought and obtained admission to Hunt's studio. This was in the early part of 1848. Before the end of the year these three had decided to form an art-brotherhood, of which the programme was to be a return to nature; and for this purpose they associated with themselves four other young men, Rossetti's brother, William Michael, a writer who might do some painting; James Collinson, and Frederick George Stephens, painters, and Thomas Woolner, who was a sculptor. Rossetti wished Madox Brown to be invited to join them; but this was not done, mainly because Holman Hunt did not think his work sufficiently free from convention, or likely, on account of certain "grimly grotesque qualities," to find favour with the public. In his book, "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood," he instances the saints' bones hung on William's breast, and the dead Norman and Saxon, the one having stabbed the other in the back, while he, in turn, has been bitten by his foe in the neck, in Brown's cartoon, *The Body of Harold brought before William the Conqueror* (see No. 68), executed as a competition-design for the decoration of the Houses of Parliament. Madox Brown, on his part, disliked cliques, and felt himself somewhat too old to join in a rather juvenile movement.

Chance determined the name of this new society. "Millais," says Holman Hunt, "had a book of engravings of

the frescoes in the Campo Santo at Pisa, which had, by mere chance, been lent to him. Few of us had before seen the complete set of these famous compositions. The innocent spirit which had directed the invention of the painter was traced, point after point, with emulation by each of us who were the workers, with the determination that a kindred simplicity should regulate our own ambition, and we insisted that the naïve traits of frank expression and unaffected grace were what had made Italian art so essentially vigorous and progressive until the showy followers of Michael Angelo had grafted their Dead Sea fruit on the vital tree when it was bearing its choicest autumnal ripeness for the reawakened world." They made it their aim, then, to work in the spirit of the painters who preceded Raphael—and, Holman Hunt was careful to say, in the spirit of Raphael's earlier work—and so they came to call their little society the Pre-Raphaelite Brotherhood.

What is said above about Madox Brown partly accounts for the title of the present exhibition. Other reasons for distinguishing him by name are his close association with Manchester, the large number of his works in our permanent collection, the importance of his mural paintings in the Town Hall, and the fact that the generosity of owners of his works has made the exhibition more fully representative in his case than in that of any other of the painters whose work is included in it. We shall return to him later. Meanwhile we have to follow the fortunes of the Brotherhood.

The doings of three only of its members, Holman Hunt, Millais, and Rossetti, are of importance; and we find at the

very outset a difference between the work of the first two and that of Rossetti, which resulted in the movement's passing into two quite distinct phases. Mr. William Rossetti takes what, on the evidence of his brother's pictures, we should expect to be his point of view, when he says that the aims of the Brotherhood were—(1) To have genuine ideas to express; (2) to study Nature attentively, so as to know how to express them; (3) to sympathise with what is direct and serious and heartfelt in previous art, to the exclusion of what is conventional and self-parading and learned by rote; and (4) most indispensable of all, to produce thoroughly good pictures and statues. While this may serve quite well to describe Dante Rossetti's aims; it by no means covers the painstaking rendering of all detail, the weeks and months spent over the landscape background of their subject-pictures, that marked the work of Holman Hunt and Millais from the very beginning of the movement. Rossetti made one or two attempts at detailed painting from nature (see No. 215), but very soon abandoned it.

At the Royal Academy exhibition of 1849, Holman Hunt exhibited a picture—*Rienzi Swearing Vengeance over his Brother's Corpse*, and Millais exhibited *Lorenzo at the House of Isabella* (see pencil drawing, No. 185). In each of these pictures, everything, down to the smallest detail, is represented as it would appear if we fixed our attention upon it, to the exclusion at the moment of everything else. That is to say, the scene as a whole is represented as it could not possibly be seen by human eyesight, which can only take in clearly a very small portion of the whole field of vision; while the

stereoscopic action of our eyes blurs everything but the one small object, or part of an object, upon which they are at the moment focussed. The pictures give facts of detail, not of general appearance. Such minute record had been unknown to art since the days of the early Flemish painters. Holman Hunt tells us that Madox Brown, himself endeavouring to bring his art into closer touch with nature, rallied him on his "microscopic detail." This insistence on detail was certain to cause perplexity and arouse adverse criticism in an art-world of painters, critics, and people who liked what they were told they ought to like, accustomed only to conventionally generalised representation. Another feature in these pictures was the abandonment of all conventional arrangement of light and shade; and yet another, the endeavour to render the happenings represented as they might actually have occurred without regard to long-accepted rules of composition.

At the same time, Rossetti showed at an independent exhibition, a picture entitled *The Girlhood of Mary Virgin* (see No. 216), much more conventional in design than Hunt and Millais' pictures; and though there is much elaboration of detail, it is not realistic; while the landscape might have been taken from a fifteenth century picture or illumination. *Apropos* of this picture Holman Hunt says, "To induce him to put the perspective right was, from this stage throughout, a business needing constant argument. In general terms, he denounced the science, and objected strongly to each result of its application, declaring that what it proved to be wrong was obviously better." The student will readily see that, for better or worse, there are still, after all Hunt's argument, errors of perspective in the picture.

On the whole, all three pictures were favourably received; what were regarded as their faults being attributed to the youth and inexperience of the artists.

But the Brotherhood produced a literary organ "The Germ," in which its principles were made known. An astonished art-world learned that a few raw youths had set themselves to attack its cherished practices and beliefs; and when, in the following year, Holman Hunt exhibited *A Converted British Family Sheltering a Christian Missionary from the Persecution of the Druids;* Millais, *Christ in the House of His Parents* (see pencil study, No. 206) and *Ferdinand Lured by Ariel;* and Rossetti, *Ecce Ancilla Domini* (see No. 212), a storm of abuse broke over the young rebels' heads. Rossetti retired from the contest; he exhibited no more. Holman Hunt and Millais held on, and the next year the former exhibited *Valentine Rescuing Sylvia from Proteus* (see No. 226), and the latter, *Mariana, The Return of the Dove to the Ark,* and *The Woodman's Daughter* (see No. 264). The storm raged more furiously than before. A demand was made that the offending pictures should be removed from the exhibition-walls. But Ruskin now came to the painters' aid. They had but been doing that which, in the first volume of "Modern Painters," he had advised young artists to do, going to nature in all singleness of heart, selecting nothing and rejecting nothing. Their opponents had attacked their pictures on the score of untruthfulness; and Ruskin had no difficulty in showing that they gave a far more accurate record of facts than the pictures of the artists accounted orthodox. Face to face with so doughty a champion —for Ruskin was then held to be, not merely *an* authority,

but, as Burne-Jones called him, *authority* in art—the attack weakened, turned in some quarters to acceptance; and in the end Pre-Raphaelitism was allowed a niche in the temple of art.

Now we must return to Madox Brown. Older by several years than Holman Hunt and Millais, he had received his art training abroad, chiefly under the Belgian realistic painter, Baron Wappers, of Antwerp, the influence of whose vigorous treatment of historical subjects is evident in his work. After leaving Antwerp, Brown travelled in Italy and also studied in Paris. He was greatly impressed by Italian art, and not by the works of Raphael, Michelangelo and their contemporaries alone, but by those of the earlier painters, such as Giotto, the artists of the Pisan Campo Santo, Fra Angelico, and Masaccio. Such pictures as *Chaucer at the Court of Edward III.* (see No. 52) and *Wycliffe Reading his Translation of the Bible to John of Gaunt*, were the outcome of his desire to do as an English artist, something akin to the impressive, architectonic pictures of the Italian masters, of which the subject was almost invariably religious or historical. Holman Hunt, in "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood," instances these pictures to show that Madox Brown's art was still of the conventional, academic character that "Pre-Raphaelitism, in its larger power of enfranchisement, was framed to overthrow." Madox Brown's biographer, his grandson, Mr. Ford Madox Hueffer, says that in 1851 he was not regarded as a member of the Pre-Raphaelite School. But he was clearly learning from his younger friends, for in a letter written to Lowes Dickenson in May, 1851, he urges him to adopt the

method of painting on a pure white ground, by which Hunt and Millais had obtained the brilliancy of their pictures, says that he no longer regards the words Pre-Raphaelite Brotherhood or the letters P.R.B. as childish or ridiculous, for "the term will now remain with them, and, in the course of time, gain a dignity which cannot fail to attach to whatever is connected with what they do," and he adds, "For my own opinion, I think Millais' pictures, as small pictures, more wonderful than any I have yet seen, and Hunt's picture is a truly noble one." His pictures *Work* (see No. 66) and *The Last of England* (see No. 64) both commenced in 1852, show Madox Brown to have become a Pre-Raphaelite as the term was understood by Holman Hunt and Millais. The principal stages of his career are marked by such pictures in this exhibition as *Parisina's Sleep* (No. 59), *Chaucer at the Court of Edward III.* (No. 52), and the two pictures just named. If, on the ground of his realism, his sense of actuality, we associate him with Hunt and Millais, he comes nearer to Rossetti than they do in the quality of design in many of his later pictures, which show complex colour-harmonies along with strong dramatic expression. This union of dramatic expression, often involving the introduction of numerous figures, with design controlling all the details of the picture, is seen in the mural paintings in the Town Hall, of several of which there are small versions in this exhibition, and gives them the decorative, architectonic effect by which they hold their own in surroundings that would be fatal to work lacking this quality. The official descriptions of the Town Hall paintings are appended to this catalogue.

Holman Hunt continued to the end to give a minute record of detail, as can be seen from the small version (No. 229) in this exhibition, of his last picture, *The Lady of Shalott*; though his later pictures do not show the same truth of textures as the earlier ones. In his own words, he retained the restricted handling of an experimentalist. Millais, after a few years, abandoned the patient rendering of detail for the mere suggestion of it; and a wide difference in this respect is to be seen between such early pictures in this exhibition as *The Woodman's Daughter*, *Autumn Leaves*, and *The Blind Girl*, and such a late picture as *Glen Birnam*.

Of the original members of the Brotherhood, besides Hunt, Millais, and Rossetti, the only painters were Stephens, who soon abandoned the brush for the pen; and Collinson, whose principal picture, *The Renunciation of Queen Elizabeth of Hungary*, is in this exhibition (No. 290). He left the Brotherhood on becoming a Roman Catholic, and never attained any considerable distinction in his art. His place was taken by Walter Howell Deverell (see No. 281), who died in 1854, at the age of twenty-six. Woolner, the sculptor-member (see Nos. 123 to 127), unable to make headway, emigrated in 1851 to the Australian gold-fields, but returned a few years later, practised his art again, and became a member of the Royal Academy. Mr. W. M. Rossetti, like Stephens, has found his work in literature.

The Brotherhood had quite a large following. The complex force of the movement is not spent even yet; and who can say that it will not gather force again? It is hoped to illustrate in a future exhibition here the later phases of the

movement. Meanwhile, those who wish to get a grasp of it as a whole, can do so with the help of such a book as Mr. Percy Bate's "English Pre-Raphaelite Painters," and works by a few of the earlier adherents of Pre-Raphaelitism according to Hunt and Millais, by such men as Charles Allston Collins, Arthur Hughes, William L. Windus, W. S. Burton, R. B. Martineau, and H. H. Emmerson, are included in this exhibition.

We have seen that Rossetti ceased to exhibit after the clamour raised against the Pre-Raphaelite pictures of 1850. He ceased to take any interest in the world around him, except so far as he had to look to it for the wherewithal to live and work. He held the modern world, its science, and its applications of science, in contempt. Beauty, which he imperatively desired, being absent from contemporary life, he retired into a world of his own, there to create it, there to give beautiful expression in words, and in colour and form, to his emotions. He was a poet, and poem and picture were often created for each other. He lived much in a past from which he eliminated all but the beautiful. A poet himself, he was steeped in the poetry of others. Three-parts Italian by descent, the son of a refugee who was an enthusiastic student of Dante, he, a poet, became the interpreter of Dante in poem and picture. Yet it was not all, not the greatest in Dante, that he interpreted. He wrote of and pictured love, but not the love that moves the sun in heaven and all the stars, that rejoices to say *ours* rather than *mine*, but the joy—or the sorrow—that come to man and woman through passionate attachment to each other; and this emotion being ever present with him, to be expressed

imaginatively, he being a man, it was of woman that he wrote, it was woman he painted. A glance round the walls here, where his drawings and pictures are hung, gives evidence enough of this.

Facts to this poet-painter were things, not to be faithfully observed, but to be moulded to the expression of his emotions. To spend week after week, as did Hunt and Millais, in faithfully copying nature, had no place in his understanding of art. He made one or two tries at it, but no more. We have already seen his contempt for perspective. This easy attitude towards facts gave him large freedom as a designer, and his pictures always are, in intention at least, beautiful arrangements of form, or colour, or both. To young men who came asking for advice about adopting art for a life-work, he used to say: "Have you any ideas that can be expressed in design?"

In his early pictures he kept, we may say, within hail of facts. The people in them, also, are real people, who could answer to names, as could those of Hunt and Millais. St. Anne and the Virgin in *The Girlhood of Mary Virgin*, and the Virgin and the angel Gabriel in *Ecce Ancilla Domini*, are individuals not to be confused with any others, just as are Hunt's shepherd and shepherdess, and Millais' blind girl. Dr. Johnson and the ladies at the tavern (No. 143), and the man and the girl in *Found*—one of Rossetti's most poignantly powerful drawings, unfortunately not available for this exhibition—are also real people. Later, in the water-colour drawings of what is considered his second period, we are not so certain of the individuality of the people; they have become actors put on the pictorial stage to play parts. Not they themselves,

with their joys and sorrows, now ask our sympathy ; they are but the instruments by means of which the poet-painter, the dramatist in colour—and what splendid colour, known only in the painter's imagined world—plays upon our emotions. Later still the change becomes more emphatic. As, in early days, Rossetti said that things wrong in perspective looked better wrong, so now he would modify human form and feature, exaggerate length of neck and thickness of lips, because he felt that by so doing he could give a more intense expression to his emotions. Was there something morbid in all this ? Did he put, or at least was he in danger of putting, that first which should not be first, and which, if so put, being good only in place and degree, corrupts our nature? We know that his brain became clouded, and that his latest days were dark. Whatever questioning there must be of this man and his work, it must be utterly reverent ; for he questioned both his work and himself.

Let us turn to his works as we have them here. There are things that have beauty of a kind the painter's art had never evoked before. There are faces from which we almost turn away in fear. There are others that bear the stamp of a purity, of a spirituality, that carries us away in thought to Fra Angelico, and swiftly back again to their own immediate, and no less authentic, inspiration. Pre-Raphaelite this ? We smile. It has come direct from the springs of life.

No attempt has been made to illustrate the work of the painters who were inspired by Rossetti. It is intended to do this in the future exhibition already mentioned. It happens, however, that the Birmingham Art Gallery is able

to lend Burne-Jones's four *Pygmalion and Galatea* pictures, and these have been hung along with his *Sibylla Delphica*, and Mr. Strudwick's *When Apples were Golden*, both belonging to this Gallery. Only to this extent is the Rossetti succession represented.

The picture by J. F. Lewis, R.A., is instructive as the work of a man, much older than any of the Pre-Raphaelites, who, quite independently of them, adopted a minutely detailed manner of painting.

The more recent tendencies of English painting, influenced largely by French example, have been illustrated by several exhibitions held in the City Art Gallery during the last few years. Whatever our individual preferences may be, we must all admit that the series of exhibitions, to which this one is now added, has shown our artists capable of interpreting life and nature from many and greatly varied points of view.

It remains to be said that, in the organisation of this exhibition, early and immature works have been accepted, as well as the finest productions of the artist, because of the instruction to be gained by seeing what heights have been reached, and by what inspiration and endeavour, from humble beginnings that may or may not have seemed to foretell a great achievement.

J. ERNEST PHYTHIAN.

XXI
1-107

CATALOGUE.

ROOM I.

Nos. 1 to 47.

This, and the following room, contain exclusively works by Ford Madox Brown, with the exception of one or two by his son, Oliver Madox Brown, and five examples of sculpture in relief by Thomas Woolner, R.A.

Ford Madox Brown was born at Calais in 1821; he received his art training under Albert Gregorius at Bruges, under Van Hanselaer at Ghent, and under Baron Wappers at Antwerp. After studying in Paris and travelling and painting in Italy, he settled in London in 1846. The dates of the pictures in this exhibition, together with what is said in the introduction to this catalogue, mark the stages of his career. He was engaged on the mural paintings in the Manchester Town Hall from 1878 to close upon his death, which took place in 1893.

1. St. Oswald receiving Bishop Aidan, the Missionary to the Northumbrians

(Lent by the Board of the Victoria and Albert Museum.)

This and Nos. 4, 5, 6, and 7, are a series of five cartoons, in Indian ink and chalk, illustrating the life of Oswald, the Saxon King of Northumbria. They were executed in 1863–4

2. Chalk Study of Drapery enveloping a Male Figure
(Lent by the Board of the Victoria and Albert Museum.)

3. Nehemiah
(Lent by Messrs. MORRIS & CO.)
Cartoon.

4. St. Oswald slays the Welsh King, Cadwallon, at "Heaven's Field"

5. The Baptism of St. Oswald
Compare the Town Hall painting, *The Baptism of Edwin*, No. 92.

6. St. Oswald slain at the Battle against Penda at Maserfield

7. Bishop Aidan receiving the Head of St. Oswald at Lindisfarne
See No. 1, as to these Cartoons.

8. The Expulsion
(Lent by Dr. DAVID SOSKICE.)
Design for stained glass.

Madox Brown's indebtedness to Masaccio's fresco of this subject in the Brancacci Chapel of the Church of the Carmine at Florence, is evident in this design. He expressed his admiration for Masaccio, as mentioned in the introduction.

9. The Crucifixion
(Lent by HAROLD RATHBONE, Esq.)
Design for stained glass.

10. The Nativity

(Lent by S. C. COCKERELL, Esq.)

Design for stained glass.

The following twelve designs are cartoons for stained glass in Tamworth Church, afterwards worked upon and called the Legend of St. Edith. A gap in the story as told by the cartoons is filled up by our saying that Edith became a nun after the death of her husband, who, according to Matthew of Westminster, became a Christian in order to marry her, and afterwards returned to paganism. There are considerable differences in the accounts of her given by various chroniclers.

11. Four Designs

showing King Athelstane giving his sister Edith in marriage to Sigtrig, King of Northumbria, and the Bishop pronouncing a nuptial benediction.

12. Four Designs

showing Edith, become Abbess of Tamworth Nunnery, admonishing two nuns respecting flowers, and other nuns adoring Mary Virgin and the infant Jesus.

13. Four Designs

showing William the Conqueror making a grant of the Abbey, Marmion, with soldiers, taking possession, and Marmion impelled to make restitution by a vision of St. Edith striking him in wrath.

(Presented to the Art Gallery Committee of the Manchester Corporation by CHARLES ROWLEY, Esq.)

14. Christ's Charge to St. Peter

15. The Supper at Emmaus

16. **Christ Walking on the Waters**

(*Lent by A. CAMPBELL BLAIR, Esq.*)

Three designs for stained glass.

17. **Kathie Madox Brown**

(*Lent by Dr. DAVID SOSKICE.*)

Pastel

18. **Portrait of Charles Rowley, Esq.**

(*Lent by CHARLES ROWLEY, Esq.*)

Pastel.

19. **Portrait of Iza Hardy**

(*Lent by the Corporation of Birmingham.*)

Pastel.

20. **Portrait of Miss Mathilde Blind**

(*Lent by Mrs. MOND.*)

Pastel.

21. **Portrait of the Artist's daughter, Lucy (Mrs. W. M. Rossetti)**

(*Lent by W. M. ROSSETTI, Esq.*)

Pastel.

22. **Mrs. Soskice (Juliet Hueffer)**

(*Lent by Dr. DAVID SOSKICE.*)

Pastel.

23 **Portrait**

(*Lent by the Committee of the Ancoats Art Museum.*)

Pastel.

24. Study for the Picture "Work"

(Lent by HAROLD RATHBONE, Esq.)

Portrait-studies of Thomas Carlyle and the Rev. F. D. Maurice. Is is interesting to note the two trial-positions of Carlyle's head, the higher one being eventually adopted for the picture. In the top left-hand corner is a study for the policeman pushing along the orange-woman.

25. The Mother of St. John the Baptist

(Lent by HAROLD RATHBONE, Esq.)

Design for stained glass.

26. An Early English Bishop

(Lent by HAROLD RATHBONE, Esq.)

Design for stained glass.

27. Chancellor Holbrook of Peterhouse

(Lent by the Board of the Victoria and Albert Museum.)

Design for stained glass. Executed in 1872.

John Holbrook, Master of Peterhouse, Cambridge, and Chancellor of the University, reputed mathematician, died 1430.

Nos. 28 to 33 and 37 to 42 are a series of cartoons representing twelve of the eminent worthies of the world. They are the property of, and are lent by, the Victoria University of Manchester, to which they were presented by Mr. Charles Rowley. In connection with them we may note Madox Brown's interpretative insight into character and genius, which is one of the most remarkable qualities of his genius, and finds expression in the majority of his works.

28. **Homer**

29. **Aristotle**

30. **Cicero**

31. **King Alfred the Great**

32. **Roger Bacon**

33. **Joan of Arc**

34. **St. Peter and the Storm**

(*Lent by CHARLES ROWLEY, Esq.*)

Charcoal.

35. **Christ and Mary in the Garden**

(*Lent by CHARLES ROWLEY, Esq.*)

Charcoal.

36. **Cordelia's Portion**

(*Lent by E. G. FRANCIS, Esq.*)

Chalk drawing. Executed 1865. See also the oil-painting, No. 65; the water-colour drawing, No. 89, and the pen-drawings, Nos. 106 to 109, and 112 and 113.

King Lear. Act 1. Scene I. The moment chosen for the picture is when Lear, incensed because Cordelia, after the fulsome declarations of affection for him, made by her sisters, has declared that she only loves him as duty demands, has told her that her truth, which she affirms, shall be her dower, and that Cornwall and Albany, her sisters' husbands, shall have the part of his kingdom that was to have been her dower. Lear, exhausted with his passionate outburst, sinks back on his throne, and glares angrily at Cordelia, to claim whom, dowerless though she be, the King of France presses forward, while

CORDELIA'S PORTION. FORD MADOX BROWN.

By permission of E. G. Francis, Esq.

the other suitor, the Duke of Burgundy, bites his fingers in hesitation and disappointment. The sisters, Regan and Goneril, and their husbands have, each of them, a hand on the crown; and the fool—only one eye visible—is keenly observing them. The banished Duke of Kent turns round to look at the group before he disappears into the open air.

Such a picture as this rises high above mere illustration. It is interpretation that deepens our understanding of the characters in the play.

37. **Christopher Columbus**

38. **Michael Angelo**

39. **Shakespeare**

40. **Lord Bacon**

41. **Sir Isaac Newton**

42. **Beethoven**

See over No. 28 with reference to these cartoons.

43. **Henry Cavendish**

(Lent by the Victoria University of Manchester.)

Charcoal.

Grandson of the second Duke of Devonshire; natural philosopher; discovered the constitution of water and atmospheric air; born 1731, died 1810.

44. **Eight Designs of Kings**

(Lent by HAROLD RATHBONE, Esq.)

Pen-and-ink.

45. Death of Sir Tristram

(Lent by Messrs. MORRIS & CO.)

Design for stained glass.

Madox Brown did a water-colour sketch and then an oil painting of this subject, taken from Sir Thomas Malory's "Mort d'Arthur." A love-philtre, intended for King Mark, is drunk in mistake by his bride, Isonde, and her escort, Sir Tristram, and, in consequence, they become lovers, and cannot free themselves from the bonds of an unlawful affection. King Mark surprises them together, and slays Sir Tristram.

The painter set himself in the treatment of this subject to imitate, or to account for, the style of missal illuminations and illustrations, which explains the grotesque attitudes and expressions.

46. Oliver Madox Brown (after death)

(Lent by Dr. SOSKICE.)

Crayon drawing.

Oliver Madox Brown was the artist's son. He died in 1874 at the early age of twenty. He was a young man of very great promise. Already he had written a novel, "Gabriel Denver," *apropos* of which Dante Rossetti wrote: "What he may achieve after such a beginning at so early an age is beyond calculation." Three of his drawings, Nos. 98, 99 and 104 (on screen), are included in this exhibition. His death was a terrible blow to Madox Brown. One pathetic incident may be mentioned. Just before his death the youth expressed a dislike for the smell of tobacco. "Very well, my dear," said his father, "I will never smoke again until you get up to smoke with me." The promise, Madox Brown's biographer tells us, was kept.

47. Moses and the Burning Bush

(Lent by Messrs. MORRIS & CO.)

Scale drawing.

ROOM II.

Nos. 48 to 127

48. The Ascension

(Lent by HENRY BODDINGTON, Esq.)

Oil painting.

Sketch for a picture, done at Paris in 1844, and showing dramatic power, and imaginative use of colour. The cloud receives the Lord out of the sight of His mother and the disciples. Above it we see the angels heralding His advent into Heaven; some of them gaze in wonder on His wounds; others trumpet His approach to higher regions.

49. Autumn Leaves

(Lent by ARTHUR KAY, Esq., J.P., F.S.A.)

Sir John Millais said that this was an early picture by Madox Brown, painted in his Bruges period. It is reproduced in Mr. Percy Bate's "English Pre-Raphaelite Painters." It is a far cry from such immature work as this to the great things of his later years; and the picture is instructive in this respect.

50. The Prisoner of Chillon

(Lent by HAROLD RATHBONE, Esq.)

Oil painting, executed at Paris in 1843, and retouched in 1889.

Byron's poem of the prisoner, to whom freedom has no value after his years of captivity in the castle by the Lake of Geneva, is too well known to need more than mention here.

51. Cromwell on his Farm

(Lent by Sir W. H. LEVER, Bart.)

Oil painting.

Painted in 1874. See also Nos. 72 and 80, versions in pastel of the same subject.

Cromwell, riding homewards, has been reading the Bible that he holds half-open in his hand. He has come to the passages: "Lord, how long? Wilt Thou hide Thyself for ever?" "And shall Thy wrath burn like fire?" The burning heap of weed and stubble is like a commentary on what he has read. His thoughts pass to the wrongs of his own land, which, to him, call for the divine wrath. Oblivious of all around him—and there must be a very babel of sounds: lowing of cattle, grunting of pigs, crackle of flame, quacking of duck half-strangled by the serving-maid who shouts to him that dinner is ready—he muses on the texts, and his face reveals the stern determination which, when he leaves musing for action, will have such tremendous effect on the destinies of his country. Of himself at this time, Cromwell said, as written in the upper right-hand margin of the frame, "Living neither in any considerable height nor yet in obscurity, I did endeavour to discharge the duty of an honest man."

This is one of the pictures that show Madox Brown capable of welding into a coherent design a very bewilderment of detail. Note the colour-value of the crimson cap of the man with the sickle. It serves a like purpose to the red cap that so often appears as a foil to the prevailing green in Corot's landscapes.

52. Fruits of English Poetry

(Lent by Mrs. JOHN MARSHALL.)

Oil painting.

This subject is generally known as "Chaucer at the Court of Edward III." See Nos. 53, 58, and 118. Below this drawing we read: "Chaucer reading ye legend of Custance to Edward III. and his Court," and a verse from the legend is given. A large oil painting of this subject, painted in 1851, is in the Municipal Art Gallery of Sydney, New South Wales. This,

as mentioned in the introduction, is one of the pictures inspired by the works of the Italian masters, and is instanced by Holman Hunt to show that Madox Brown's art was not free enough from tradition to make him a Pre-Raphaelite as Hunt and Millais understood the term.

Milton, Spenser, Shakespeare, Byron, Pope, and Burns, are made "accessories after the fact;" and the heads of Goldsmith and Thomson are placed in the tracery-circles above them. The dates of the designing of the picture (Rome, 1845) and of its colouring (Hampstead, 1853), are written below the feet of the attendant poets.

53. Chaucer

(*Lent by J. R. HOLLIDAY, Esq.*)

Water-colour drawing.
See No. 52.

54. Adam and Eve

(*Lent by HAROLD RATHBONE, Esq.*)

Oil painting.

Executed in 1842. It is supposed to be evening in the Garden of Eden after the Fall. An angry wind has risen, and Adam and Eve, in a state of abject fear, sit apart from each other at the foot of the Tree of Knowledge, in which the Serpent can be seen.

55. The Spirit of Justice

(*Lent by HENRY BODDINGTON, Esq.*)

Water-colour drawing. See also No. 310.

The design for this subject was executed at Paris in 1844, for the Westminster Hall competition for the decoration of the Houses of Parliament in 1845. No. 54, *The Body of Harold brought before William the Conqueror*, and No. 68, were designed for the same purpose. In this picture, a widow, whose husband has been murdered by a knight, appeals to the Spirit of Justice. The murderer stands opposite to her. Below Justice are kings, ecclesiastics, and mailed warriors.

One is reminded, in looking at this design, of Watts' *Justice: A Hemicycle of Lawgivers*, in the Hall of Lincoln's Inn, which is a design built up in a similar way to this one.

56. Meditation

(*Lent by T. F. SQUAREY, Esq.*)

Oil painting.

57. St. Oswald receiving Bishop Aidan

(*Lent by HAROLD RATHBONE, Esq.*)

Unfinished oil painting.

One of the series of scenes from the history of St. Oswald, now in the Victoria and Albert Museum. See Nos. 1 and 4 to 7.

58. Study for the "Chaucer" Picture

(*Lent by Professor SADLER.*)

Oil painting.

See Nos. 52, 53, and 118. The figure of the jester almost exactly as it appears in the Sydney picture.

59. Parisina's Sleep

(*Lent by HENRY BODDINGTON, Esq.*)

Oil painting, Paris, 1842.

From Byron's poem. Madox Brown wrote in a catalogue of an exhibition of his pictures in 1865: "Parisina, in her sleep, mutters a name which first gives weight and direction to the suspicions already implanted in the mind of her husband, Prince Azo:

> 'He plucked his poniard in its sheath,
> But sheathed it ere the point was bare;
> Howe'er unworthy now to breathe,
> He could not slay a thing so fair.'"

He further says that the style of the picture has its origin in the Spanish pictures and in Rembrandt.

60. Portrait of Ford Madox Brown (by himself)

(Lent by T. WATTS-DUNTON, Esq.)

Oil painting.
Painted in 1875, when the artist was 54 years of age.

61. William Shakespeare

(The Property of the Corporation of Manchester.)

Oil painting. 1849.

Of this imagined portrait the artist wrote: "Carefully collated from the different known portraits, and more than any other from the bust at Stratford. The picture is the attempt to supply the want of a credible likeness of our national poet, as a historian recasts some tale told long since in many fragments by old chroniclers."
Compare the Shakespeare in the "Worthies" series, No. 39.

62. Byron's "Dream"

(Lent by W. H. WOOD, Esq.)

Oil painting. 1874.

Byron became enamoured of Mary Chaworth, granddaughter of a man whom his great-uncle had killed in a duel. In the picture he is supposed to have ridden over from Newstead to Annesley to take a stroll with her. While they are seated, her hand in his, Jack Musters, with whom she was in love, and whom she married within a year of this incident, is seen riding towards them, and Byron finds himself in a foolish position. Mary was very far from feeling towards him as he did towards her; to her he was only an interesting companion. See also No. 91.

63. Wycliff on Trial

(Lent by HENRY BODDINGTON, Esq.)

Small version in oil of the mural painting in the Town Hall. See official description appended to this catalogue.

64. The Last of England

(Lent by the Corporation of Birmingham.)

Oil painting.

This great picture, like *Work*—probably the two are always associated in the minds of admirers of Madox Brown's art—was begun in 1852, and the two pictures mark, as mentioned in the introduction, Madox Brown's closest approach to the Pre-Raphaelitism of Hunt and Millais. In the 1865 catalogue, already quoted, the artist says: "To insure the peculiar look of *light all round* which objects have, on a dull day at sea, it was painted for the most part in the open air on dull days, and, when the flesh was being painted, on cold days. Absolutely without regard to the art of any period or country, I have tried to render this scene as it would appear. The minuteness of detail which would be visible under such conditions of broad daylight I have thought necessary to imitate as bringing the pathos of the subject more home to the beholder."

The picture was begun after Madox Brown had seen his friend Thomas Woolner off to the Australian gold-fields; and when he himself was in despair as to being able to earn a livelihood by his art. One might say that it was wrung out of his own agony. It is an epic of emigration. Beaten in his own country, this man, his saddened, yet hopeful, wife, who holds his hand to hearten him, with their babe—see the little hand in the mother's hand—have to seek their fortune across the seas. In the group behind, a reprobate shakes his fist at his native land, and curses it, his mother reproving him.

The two emigrants are portraits of Madox Brown and his wife. The picture was finished in 1855.

65. Cordelia's Portion

(Lent by ALBERT WOOD, Esq.)

Oil painting. See Nos. 36 and 80.

THE LAST OF ENGLAND. FORD MADOX BROWN.

By permission of the Corporation of Birmingham.

WORK. FORD MADOX BROWN.

66. Work

(The Property of the Corporation of Manchester.)

Oil painting. 1852 to 1868.

It is hardly needful to describe this picture in the catalogue of a Manchester exhibition. We may say that the scene is at Hampstead, that it was painted on the spot, and that the figures were studied from life. It is a throughly Pre-Raphaelite picture, as a careful examination of it will show ; for example, the flashes of light reflected from the mug from which the navvy is drinking and the tall young man's spade, and the pirouetting ballet-girls on the beer-seller's shirt-front. In one respect the picture is almost the antithesis of *The Last of England* which is sternly concise—the minor incident, illustrative of the main theme, being quite in the background—whereas here we have crowded incident, both near and in the distance, yielding in total result an almost Hogarthian comment on modern life. Perhaps it would be Hogarthian were it not Carlylese—the severe critic of his fellows, along with the optimistic clergyman, Frederick Denison Maurice represents here the toil of the thinker. Mr. Ford Madox Hueffer says that Madox Brown possessed a copy of "Past and Present," in which he had pencil-marked passages enunciating the gospel of *Work*. The numerous incidents, all bearing on the one point, are cumulative in effect. Crowded with detail though the picture is, it has still a controlling design. Its craftsmanship is nothing short of astonishing ; and the light and colour burn and glow.

67. Cromwell, Protector of the Vaudois

(The Property of the Corporation of Manchester.)

Oil painting. 1877.

Like *Work*, this picture is well known here and does not need much comment. Cromwell, far away now from his Huntingdonshire farming days, brings to his foreign secretary, John Milton, news of persecution of Protestants in France ; and Milton

dictates to Andrew Marvell a despatch to the French King, to say that unless the persecution ceases, there will be no treaty of commerce between England and France. The three faces are subtle interpretations of character. We note again the quality of design in the picture.

68. The Body of Harold brought before William the Conqueror

(The Property of the Corporation of Manchester.)

Oil painting, 1843, retouched 1861.

The cartoon of this subject was designed for the Westminster Hall competition. The incident represented here has no historical foundation; the painter supposes it to have happened.

We have seen in the introduction that the picture was too "grimly grotesque" for Holman Hunt's liking.

69. The Romans building Manchester

(Lent by HENRY BODDINGTON, Esq.)

Small version, in oil, painted 1879–90, of the mural painting in the Town Hall. See official description appended to this catalogue.

70. The Writing Lesson

(Lent by Mrs. COLTART.)

Water-colour drawing.

This drawing was contributed by the artist to a fund originated by the New Society of Painters in Water-Colours, afterwards the Institute of Painters in Water-Colours, in 1863, for the relief of Lancashire operatives during the cotton famine. Clearly the girl in this remarkably beautiful drawing must own Eve for a first parent.

71. Little Toothless

(Lent by W. H. DRAPER, Esq.)

Water-colour drawing, 1864.

"A modest village maidie. The doll was a prize for good conduct. The title I first gave this drawing, Old Toothless, was objected to by several. All I can say is, that I have heard the very words used at different times by different ladies to children, when changing their teeth; written under a picture, it seems to offend. I have softened it to Toothless. Again, I have been urged on every side to replace the growing tooth by a fully developed one. I confess myself here at a loss. How any thinking person can, in his mind, confound together a law in nature that we have all undergone, in itself full of promise, and symbolic of much, with such an accident and defect as a broken tooth in a grown person is to me inexplicable."—The artist's note on the picture.

72. Cromwell on his Farm

(Lent by HENRY BODDINGTON, Esq.)

Pastel.
See Nos. 51 and 80.

73. Crabtree Watching the Transit of Venus

(Lent by F. HINDLEY SMITH, Esq.)

Small version, in oil, of the mural painting in the Town Hall. See official description appended to this catalogue.

74. Portrait of a Child

(Lent by C. P. SCOTT, Esq.)

Oil painting.

75. **The Supper at Emmaus**

(*Lent by W. H. WOOD, Esq.*)

Water-colour drawing. 1876.

A sympathetic treatment of the subject. The disciples reveal their respective temperaments in the gestures that express their astonishment on recognising the Master. Note the Eastern landscape seen through the round windows. Here and in the next four pictures, Madox Brown is seen as a colourist.

76. **Christ Washing Peter's Feet**

(*Lent by C. BROCKLEBANK, Esq.*)

Oil painting, 1857.
See No. 77.

77. **Christ Washing Peter's Feet**

(*Lent by the Trustees of the National Gallery.*)

Oil painting, 1851-2.

The painter says: "The purposely assumed humility of Jesus at this moment, and the intense veneration implied in the words of Peter ['Thou shalt never wash my feet'] I have endeavoured to render in this composition. The very simple traditional costume of Jesus and His disciples, which seems, moreover, warranted by modern research, as also the traditional youthfulness of John, curly grey hair of Peter, and red hair of Judas, which I should be loth to disturb without having more than my own notion to give in lieu, I have retained—combined with such truth of surroundings and accessories as I thought most conducive to *general* truth, always intending, however, in this picture, the documentary and historic to be subordinate to the supernatural and Christianic—wherefore I have retained the nimbus. This, however, everyone who has considered the subject, must understand, appeals *out* from the picture to the *beholder*—not to the other characters in the picture. Judas Iscariot is represented lacing up his sandals, after his feet have been washed."

The disciples, it may be added, are bewildered at the new light thrown on the kingdom of heaven—that it is a kingdom of service.

The heads are portraits—that of Christ, of F. G. Stephens; the first disciple, after Judas, is Mr. William Rossetti; the second, Holman Hunt; the fourth, Holman Hunt's father; the fifth, C. B. Cayley; the sixth, Dante Rossetti, and St. John is either Christina Rossetti, or Walter Howell Deverell.

The picture tells splendidly, both in form and colour, even from the far end of the double room.

78. The Coat of Many Colours

(Lent by W. H. WOOD, Esq.)

Oil painting, 1868–71.

Madox Brown's dramatic imagination and invention are fully in evidence in this picture, particularly in the varied expressions of Jacob's sons. How well-imagined, also, is the dog, smelling the blood-stains. If it could speak! It is interesting to compare the treatment by Madox Brown, who never went to the East, of Biblical subjects, with that of Holman Hunt, who went there to get the exact local truth. What did the latter gain, and what did the former lose? And did Brown gain something by having to imagine, with what help he could get from picture and book, the things that Hunt saw? The landscape here, and the dress and ornaments, give the picture a remote, and one ventures to say, patriarchal air.

79. The Entombment

(Lent by Sir ALEXANDER HENDERSON, Bart.)

Oil painting, 1867.

The reverent, tender, and pathetic treatment of the subject needs no praise. In a water-colour version, painted in 1869, there are interesting additions. A vista of the distance opens out behind the figures on the right, showing the three crosses,

and sheep round about them. Below, a woman is trying to get a little boy, two or three years old, to bow his head while the body is being taken into the tomb. These significant additions greatly strengthen the picture's emotional appeal.

80. Cromwell on his Farm

(*Lent by HENRY BODDINGTON, Esq.*)

Pastel. See Nos. 51 and 72.

81. Philippa of Hainault and the Flemish Weavers

(*Lent by F. HINDLEY SMITH, Esq.*)

Small version in oil of the mural painting in the Town Hall. See official description appended to this catalogue.

82. Boy's Head

(*Lent by HENRY BODDINGTON, Esq.*)

Oil painting.

83. King René's Honeymoon

(*Lent by Mrs. W. COLTART.*)

Water-colour drawing. 1864–5.

Of the subject of this picture the artist wrote: "King René was titular King Naples, Sicily, Jerusalem, and Cyprus, and father of our celebrated and unfortunate Margaret, Queen to Henry VI. He was poet, painter, architect, sculptor, and musician, but most unfortunate in his political relations. Of course, as soon as married, he would build a new house, carve it and decorate it himself, and talk nothing but Art (except, indeed, love) all the honeymoon. It is twilight, when the workmen are gone." One may add that, if he do not mingle a good deal of love with his art, he is likely enough to be unfortunate in his marital as well as in his political relations.

84. Lady Rivers and Children

(*Lent by HENRY BODDINGTON, Esq.*)

Water-colour drawing.

Elizabeth Woodville, daughter of Earl Rivers, and afterwards wife of Edward IV., pleading before that king for the restitution of her dower.

85. John Dalton

(*Lent by HENRY BODDINGTON, Esq.*)

Small version in oil of the mural painting in the Town Hall. See official description appended to this catalogue.

86. Tell's Son

(*Lent by HENRY BODDINGTON, Esq.*)

Oil painting.

87. Stages of Cruelty

(*Lent by HENRY BODDINGTON, Esq.*)

Oil painting. Begun 1856, finished 1890.

The child is father to the man—and mother to the woman. The little girl torments the hound; her grown-up sister torments her lover. This is a thoroughly Pre-Raphaelite picture, how conscientiously painted the following extract from the artist's diary shows: "A great deal of trouble in arranging the leaves at the side of the head, pinning on fresh ones where they were blighted, and placing the branches where they are pressed to one side."

88. Cordelia at the Bedside of Lear

(Lent by T. BROCKLEBANK, Esq.)

Oil painting, 1856.

Small duplicate of a picture painted in 1849. "Once possessed of power," wrote the artist, "the true character of the elder sisters discloses itself, and Lear, ill-used, aged, and helpless, goes mad. Cordelia, now Queen of France, returns with an army to rescue him. Found wildly running about the beach at Dover, he is secured, put to sleep with opiates, and the physician, who is about to wake him by means of music, has predicted that his reason will return with consciousness. Cordelia, at the foot of the bed, awaits anxiously the effect of her presence on him, and utters the touching soliloquy beginning—

> "Had you not been their father, these white flakes
> Had challenged pity of them.'

"Now would she recall the moment when honesty, stiffened to pride, glued to her lips the soft words of flattery expected by the old man, and perhaps after all his due, from her who was the best beloved of his three. So virtue, too, has its shadowed side, pride—ruining itself and others."

89. Cordelia's Portion

(Lent by EDGAR WOOD, Esq.)

Water-colour drawing, 1865–6. See Nos. 36 and 65.

90. La Rose d'Enfant

(Lent by ALBERT WOOD, Esq.)

Oil painting.

91. Byron and Mary Chaworth

(Lent by HENRY BODDINGTON, Esq.)

Water-colour drawing, 1888–9. See No. 62.

92. The Baptism of Edwin

(Lent by W. H. WOOD, Esq.)

Small version in oil of the mural painting in the Town Hall. See the official description appended to this catalogue.

93. Take your Son, Sir!

(Lent by J. S. SARGENT, Esq., R.A.)

Unfinished oil painting, commenced 1852.

The happy father, coming forward with outstretched arms, is seen reflected in the circular mirror on the wall.

94. Declaration of Weights and Measures

(Lent by HENRY BODDINGTON, Esq.)

Small version in oil of the mural painting in the Town Hall. See the official description appended to this catalogue.

95. The English Boy

(Lent by C. P. SCOTT, Esq.)

Oil painting.

A portrait of the artist's son, Oliver Madox Brown, painted in 1860, when the boy was about six years old. One of the most brilliant in colour of Madox Brown's paintings.

ON SCREEN.

96. Portrait of a Girl

(Lent by the Committee of the Manchester Art Museum.)

Pastel.

97. **Windermere**

(*Lent by W. M. ROSSETTI, Esq.*)

Lithograph.

BY OLIVER MADOX BROWN.

98. **Queen Margaret and the Robbers**

(*Lent by HAROLD RATHBONE, Esq.*)

Water-colour drawing, painted at the age of seven years.

99. **Mazeppa (from Byron's Poem)**

(*Lent by HAROLD RATHBONE, Esq.*)

Pencil study for a picture.

BY FORD MADOX BROWN.

100. **Windermere**

(*Lent by Mrs. JOHN MARSHALL.*)

Water-colour drawing.

101. **Design for Memorial Fountain**

(*Lent by HENRY BODDINGTON, Esq.*)

Crayon drawing.

As the figure shows this was a design for a memorial to Dante Rossetti.

102. **Angiolina**

(*Lent by GEORGE MILNER, Esq.*)

Charcoal drawing.

103. King Lear

(*Lent by T. BROCKLEBANK, Esq.*)

Pencil sketch.

BY OLIVER MADOX BROWN.

104. The Deformed Transformed

(*Lent by HAROLD RATHBONE, Esq.*)

Water-colour drawing.

BY FORD MADOX BROWN.

105. Pretty Baa-Lamb

(*Lent by Dr. DAVID SOSKICE.*)

Sketch for picture.

106 to 109. Illustrations to "King Lear"

(*Lent by J. R. HOLLIDAY, Esq.*)

Pen and ink drawings.

110. Sketch for Decoration of the Jubilee Exhibition Buildings, Manchester, 1887

(*Lent by HENRY BODDINGTON, Esq.*)

Crayon drawing.

111. Portrait of Mrs. William Rossetti

(*Lent by Dr. DAVID SOSKICE.*)

Pencil drawing, 1847.

The artist's daughter, Lucy. See No. 21.

112 & 113. Illustrations to "King Lear"

(Lent by J. R. HOLLIDAY, Esq.

Pen and ink drawings.

ON SCREEN.

114. Portrait of Oliver Madox Brown

(Lent by Dr. DAVID SOSKICE.)

Charcoal drawing, 1859.

115. Portrait of Ford Madox Brown

(Lent by Dr. DAVID SOSKICE.)

Crayon drawing, 1850.

116. Portrait of Arthur Madox Brown

(Lent by Dr. DAVID SOSKICE.)

Pencil drawing, 1856.

117. The Opening of the Bridgewater Canal

(Lent by HAROLD RATHBONE, Esq.)

Original design.

118. Chaucer at the Court of Edward III.

(Lent by HAROLD RATHBONE, Esq.)

Original design, pencil study. See Nos. 52 and 53.

119. Portrait of Mrs. Madox Brown

(*Lent by Dr. DAVID SOSKICE.*)

Charcoal drawing.

120. Portrait of Cathy Madox Brown

(*Lent by Dr. DAVID SOSKICE.*)

Charcoal drawing.

121. Portrait of William Michael Rossetti, Esq.

(*Lent by W. M. ROSSETTI, Esq.*)

Pencil drawing.

122. Portrait of Oliver Madox Brown

(*Lent by Dr. DAVID SOSKICE.*)

Pencil drawing. 1850.

When three days old.

BY THOMAS WOOLNER, R.A.

We have seen in the introduction that Woolner was an original member of the Pre-Raphaelite Brotherhood. He first exhibited at the Royal Academy in 1843, and after returning from the Australian gold-fields, whither he had gone in 1852, he was a regular exhibitor from 1856 until his death in 1892. He executed numerous portraits—statues, busts, and medallions, in addition to classical compositions and other works. The statue of Bishop Fraser, in Albert Square, and the marble medallion of Sir Joseph Whitworth, at the Victoria University, are by him.

123. Mrs. (Lady) Tennyson

(*Lent by W. M. ROSSETTI, Esq.*)

Plaster medallion.

124. Thomas Carlyle

(Lent by Mrs. WOOLNER.)

Bronze medallion, 1855.

125. Alfred (Lord) Tennyson

(Lent by Mrs. WOOLNER.)

Plaster medallion, 1856.

126. Robert Browning

(Lent by Mrs. WOOLNER.)

Bronze medallion, 1856.

127. Three Panels in Relief

Thetis praying to Zeus on behalf of Achilles.
Thetis consoling Achilles.
Pallas and Achilles in the Trenches.

(Lent by Mrs. WOOLNER.)

ROOM III.

Nos. 128 to 184 are all works by

DANTE GABRIEL ROSSETTI.

To what is said about Rossetti in the introduction it need only be added here that he was born in 1829, and died in 1882.

128. **Joshua**

129. **The Sermon on the Mount**

130. **The Crucifixion**

131. **Martha**

(*Lent by Messrs. MORRIS & CO.*)

Four designs for stained glass.

132. **Desdemona**

(*Lent by Miss A. E. F. HORNIMAN.*)

Charcoal drawing.

Lines from Desdemona's willow-song, in Shakespeare's "Othello," are written on the mount of the frame.

133. **Study of Hands**

(*Lent by PEVERIL TURNBULL, Esq.*)

Crayon drawing.

134. Dancing Girl

(Lent by S. C. COCKERELL, Esq.)

Pencil study for *Borgia* picture. See No. 154.

135. Portrait of Mrs. William Morris

(Lent by S. C. COCKERELL, Esq.)

Crayon drawing.

Mrs. Morris sat to Rossetti, and was the model for the heads in several of Rossetti's pictures.

136. Portrait of Mrs. William Morris

(Lent by J. R. HOLLIDAY, Esq.)

Pencil drawing.

137. La Donna della Fiamma

(The Property of the Corporation of Manchester.)

Pastel, 1870.

138. Silence (Mrs. William Morris)

(Lent by HAROLD RATHBONE, Esq.)

Pencil sketch.

139. Christmas Carol

(Lent by Mrs. VALPY.)

Pastel, 1867.

140. A Lady

(Lent by PEVERIL TURNBULL, Esq.)

Pencil drawing.

141. Venus Verticordia

(Lent by J. R. HOLLIDAY, Esq.)

Pencil drawing.

Venus as the goddess who turns the hearts of men.

142. The Boat of Love

(Lent by the Corporation of. Birmingham.)

Study in monochrome for a picture. 1864 or later.

The picture was never completed. The design illustrates Dante's second sonnet: Beatrice, Dante and their companions are embarking in a boat. The sonnet is addressed to Guido Cavalcanti, Dante's friend and fellow-poet, and refers to Lapo degli Uberti.

"Guido, I would that Lapo, thou and I,
Were taken by some skilled enchanter's spell,
And placed on board a bark that should speed well
Through wind and wave, and with our will comply;
So that, nor evil chance nor stormy sky
Should be to our desire impediment.
So, living always in one full consent,
Desire should grow to dwell in company:
And Lady Vanna, Lady Bice, too,
With her who nobly fills my thirtieth line,—
Would that the good enchanter these might move
With us to speak for evermore of Love;
And each of them in full content combine,
E'en as I deem 'twould be with me and you!"

—Dean Plumtre's translation.

143. Dr. Johnson at the Mitre

(Lent by J. R. HOLLIDAY, Esq.)

Pen and ink drawing.

This is Rossetti's one venture into the realm of humorous genre. Boswell, in his "Life of Johnson," relates that Dr. Maxwell told a story of two young Staffordshire women, who came up to London to consult Johnson about Methodism, in which they had become greatly interested. "Come, you pretty fools," he said, "dine with Maxwell and me at the Mitre, and we will talk over the subject." To the Mitre they went, and after dinner Johnson took one of the would-be Methodists on his knee, and fondled her for half-an-hour together. In the drawing, her companion is frowning at her, holding up her watch, and beckoning to her. Johnson's male companion is Boswell, not Maxwell.

144. At the Foot of the Cross

(Lent by Messrs. CHARLES RICKETTS and CHARLES SHANNON, A.R.A.)

Pen and brush-drawing.

145. "The Raven"

(Lent by Mrs. WILLIAM ALLINGHAM)

Pen and ink drawing.

Illustrating Edgar Allan Poe's poem, "The Raven":—

But the Raven, still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird and bust and door;
Then upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore—
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking "Nevermore."

Then methought the air grew denser, perfumed from an unseen
censer
Swung by Seraphim, whose footfalls tinkled on the tufted
floor.
"Wretch," I cried, "thy God hath lent thee—by these angels
He hath sent thee
Respite—respite and nepenthe, from thy memories of Lenore!
Quaff, oh quaff this kind nepenthe, and forget this lost Lenore!"
Quoth the Raven, "Nevermore."

146. Proofs from Woodcuts in Moxon's "Tennyson"

In 1857, Moxon, the publisher, issued an edition of Tennyson's poems, illustrated by Holman Hunt, Millais, Rossetti, Mulready, Stanfield, and others. These are Rossetti's contributions, five in number, and, from left to right they illustrate, the first one, "Sir Galahad," the next two, "The Palace of Art" and the last two, "The Lady of Shalott." Rossetti said that he fancied he would try the poems, "where one can allegorize on one's own hook, without killing for oneself and everyone a distinct idea of the poet's." Certainly he did not always keep to the letter of the poems, and Tennyson is said to have been much perplexed by the first of the "Palace of Art" designs supposed to illustrate the lines—

"In a clear-wall'd city on the sea,
Near gilded organ pipes, her hair
Wound with white roses, slept St. Cecily;
An angel looked at her."

Tennyson did not appreciate pictorial art, and this design was hardly likely to make a convert of him.

147. Comic Court Cards

(Lent by W. M. ROSSETTI, Esq.)

Lithographs. About 1846.

148. How They Met Themselves

(Lent by J. R. HOLLIDAY, Esq.)

Pen-and-ink drawing. 1860. First designed in 1851.

Two lovers, passing through a wood in the twilight, are suddenly confronted by their own doubles. The man, terror-stricken, has drawn his sword, the lady is fainting. The apparitions, edged with a halo of light, look at them, that of the man, at the man, as if in anger; that of the lady, at her, as if in sorrow. From childhood Rossetti had been fascinated by the legend of the Doppelgänger—the Doublegoer.

149. Beatrice Denying her Salutation to Dante

(Lent by Messrs. CHARLES RICKETTS and CHARLES SHANNON, A.R.A.)

Unfinished pen-and-ink drawing.

Dante relates in the *Vita Nuova*, that on one occasion, Beatrice, coming where he was, denied him her salutation, and that afterwards, when he slept, a youth in white raiment appeared to him, and said that the salutation had been denied because Beatrice had heard that a certain lady had been disquieted by his solicitations. This extension hardly says more than the brief title of the drawing. Nothing more can be said, but that we must "get down" the *Vita Nuova* itself.

150. Dante Meeting Beatrice in Paradise

(Lent by S. C. COCKERELL, Esq.)

Water-colour drawing.

In Canto XXX. of the *Purgatorio*, Dante tells how Beatrice came to him in the Terrestrial Paradise, and rebuked him for his long delay in coming, saying—

> "Observe me well. I am, in sooth, I am
> Beatrice. What! and hast thou deigned at last
> Approach the mountain? Knowest not, O man!
> Thy happiness is here?"

151. Fra Pace

(Lent by Lady JEKYLL.)

Water-colour drawing, 1856.

The old monk—Brother Peace—pursues his illuminating so long and quietly that the cat, which the acolyte is teasing, has gone to sleep in the folds of his gown. He is just drawing, in the margin of the page of his manuscript, the dead mouse that lies before him. The picture is full of symbolism and quaint detail; and we feel like unseen witnesses of a life lived away from the turmoil of the world, devoted to meditation, and the giving of beautiful form to the written word.

152. Washing Hands

(Lent by ERNEST AKOLP, Esq.)

Water-colour drawing, 1865.

Rossetti explained the picture as follows in a letter: "The drawing represents the last stage of an unlucky love affair. The lady has gone behind the screen (in the dining-room, perhaps) to wash her hands; and the gentleman, her lover, has followed her there, and has still something to say, but she has made up her mind. We may suppose that others are present, and that this is his only chance of speaking. I mean it to represent that state of a courtship when both of the parties have come to see in reality that it will never do, but when the lady, I think, is generally the first to have the strength to act on such knowledge. It is all over, in my picture, and she is washing her hands of it."

153. Sweet Tooth

(Lent by R. E. R. BROCKLEBANK, Esq).

Water-colour drawing, probably 1860. See No. 166.

154. Borgia

(Lent by EDMUND DAVIS, Esq.)

Water-colour drawing, 1851. See No. 134.

An earlier pen-and-ink sketch of this subject bears the quotation from Shakespeare's "Richard III.": "To caper nimbly in a lady's chamber to the lascivious pleasing of a lute." The notorious Lucretia Borgia is playing the lute here, the evil-looking Pope Alexander VI. leans over her at one side, and her brother Cæsar, at the other. The children, we feel, are breathing a tainted atmosphere.

155. Drawing for Triptych, Llandaff Cathedral

(Lent by VERNON LUSHINGTON, Esq., K.C.)

Water-colour.

In 1856, Rossetti was commissioned to paint a reredos in three compartments for Llandaff Cathedral. He chose for subject "The Seed of David," and, to begin with, made studies, and then this set of water-colour drawings. The painting of the triptych itself was begun in 1858 and finished in 1864. He retouched it in 1869.

In the central compartment, an angel brings a shepherd and a king to adore Christ; to the left is David, as shepherd, coming from the brook, sling in hand, to slay Goliath; to the right, we see him as king, playing upon his harp.

156. Portrait of Mrs. Lushington

(Lent by VERNON LUSHINGTON, Esq., K.C.)

Water-colour drawing. 1865.

The wife of His Honour Judge Lushington, an early friend of Rossetti's.

157. Dante Meeting Beatrice in Paradise

(Lent by Dr. LLOYD ROBERTS.)

Water-colour drawing. 1864. See No. 150.

158. Beata Beatrix

(Lent by the Corporation of Birmingham.

Oil painting. See No. 219.

In the "Vita Nuova" Dante tells of the death of Beatrice, and of how the city was left desolate thereby: *Quomodo sedet sola civitas.* This is the subject of the picture. It does not represent—portray—death. "Beatrice, seated on a balcony overlooking the city," wrote the artist, "is suddenly rapt from earth to heaven." In the desolate city-street, Dante and Love gaze ominously at each other. The shadow has reached the fatal point on the dial. The bird, the messenger of death, drops the poppies, emblems of forgetfulness, into the hands of Beatrice.

Beatrice is a portrait of Rossetti's wife; the picture was a tribute to her memory.

159. Sir Galahad in the Ruined Chapel

(Lent by the Corporation of Birmingham.)

Water-colour drawing, 1859. See No. 146.

An illustration of the following passage in Malory's *Mort d'Arthur*: "Then Sir Galahad came unto a mountain, where he found an old chappel, and found there nobody, for all was desolate. And there he kneeled before the altar, and besought God of holsome counsaile; so, as he praied, hee heard a voice that said thus: 'Go now, thou adventurous knight, unto the Castle of Maidens, and there do thou away all the wicked customs.'"

Something seems to have been taken, also, from the following verse in Tennyson's "Sir Galahad":—

"When down the stormy crescent goes,
A light before me swims,
Between dark stems the forest glows,
I hear a noise of hymns:
Then by some secret shrine I ride;
I hear a voice, but none are there;
The stalls are void, the doors are wide,
The tapers burning fair.
Fair gleams the snowy altar-cloth,
The silver vessels sparkle clean,
The shrill bell rings, the censer swings,
And solemn chaunts resound between."

160. Portrait of Miss Elizabeth Eleanor Siddal

(Lent by S. C. COCKERELL, Esq.)

Water-colour drawing, 1854.

Miss Siddal, the daughter of a Sheffield cutler, was seen by Walter Deverell in a milliner's shop near Leicester Square, where she was employed. She is said to have been very beautiful, with a wealth of copper-coloured hair. With his mother's aid, Miss Siddal was induced to sit to him for *Viola* in his picture, Scene from "Twelfth Night," in which Dante Rossetti is the jester. She also sat to Rossetti, to Holman Hunt, and to Millais for his *Ophelia*. She became engaged to Rossetti, and in his companionship, she developed a remarkable talent for drawing. They were married in 1860. In May, 1861 she gave birth to a still-born child. Her recovery was slow; she was prescribed laudanum, unfortunately took an overdose, and died on February 10th, 1862.

161. The Annunciation

(Lent by J. R. HOLLIDAY, Esq.)

Water-colour drawing, 1861.

Design for two vertical pulpit panels, painted in oil, at St. Martin's Church, Scarborough.

162. Morning Music

(Lent by J. R. HOLLIDAY, Esq.)

Water-colour drawing, 1867.

The lady's tiring-maid is combing out her hair, while she listens to her lover playing on his lute.

163. **Burd Alane**

(*Lent by Mrs. EDWARD RAE.*)

Oil painting.

The lady of the ballad, who follows her cruel husband, dressed as a page.

164. **La Pia**

(*Lent by JAMES GRESHAM, Esq.*)

Water-colour drawing, 1871. See No. 210.

165. **A Head**

(*Lent by Dr. LLOYD ROBERTS.*)

Pastel.

166. **Girl Eating Grapes**

(*Lent by Messrs. CHARLES RICKETTS and CHARLES SHANNON, A.R.A.*)

Pencil study for *Sweet Tooth*. No. 153.

167. **Fair Rosamund**

(*Lent by Messrs. CHARLES RICKETTS and CHARLES SHANNON, A.R.A.*)

Crayon drawing.

168. **Miss Siddal Seated on the Ground**

(*Lent by J. R. HOLLIDAY, Esq.*)

Pen and wash.

169. The Queen's Page

(Lent by HENRY W. ALLINGHAM, Esq.)

Pen and wash, 1854.

Illustration to Heine.

170. Day and Night Songs

(Lent by Mrs. WILLIAM ALLINGHAM.)

Water-colour.

Title-page for William Allingham's Poems.

171. Miss Siddal Painting at an Easel

(Lent by S. C. COCKERELL, Esq.)

Pencil sketch.

172. Portrait of Miss Siddal

(Lent by PEVERIL TURNBULL, Esq.)

Pencil sketch.

173. The Angel of the San Graal

(Lent by S. C. COCKERELL, Esq.)

Design for decoration of the Union, Oxford, with photo gavure of adjoining subject.

In 1857, Rossetti persuaded Burne-Jones, William Morris, Arthur Hughes, Spencer Stanhope, Val Prinsep, and J. Hungerford Pollen to join him in painting a series of pictures in the new hall of the Oxford Union. They had no experience of the technique of such work, the walls were not dry ; it is therefore not to be wondered at that the pictures have almost faded away.

174. A Christmas Carol

(Lent by S. C. COCKERELL, Esq.)

Pencil study. See No. 139.

175. Miss Siddal

(Lent by PEVERIL TURNBULL, Esq.)

Two pencil studies.

176. Portrait of Mrs. Ford Madox Brown

(Lent by Dr. DAVID SOSKICE.)

Pencil drawing, 1860.

177. Mary Magdalene at the Door of Simon the Pharisee

(Lent by Messrs. CHARLES RICKETTS and CHARLES SHANNON, A.R.A.)

Pen-and-ink drawing. Begun about 1853, but not completed until much later.

The following is Rossetti's description written for an oil version of this subject: "The scene represents two houses opposite each other, one of which is that of Simon, the Pharisee, where Christ and Simon with other guests, are seated at the table. In the opposite house a great banquet is held, and feasters are trooping to it dressed in cloth of gold and crowned with flowers. The musicians play at the door, and each couple kiss as they enter. Mary Magdalene has been in this procession, but has suddenly turned at the sight of Christ, and is pressing forward up the steps of Simon's house, and casting the roses from her hair. Her lover and a woman have followed her out of the procession, and are laughingly trying to turn her back. The woman bars the door with her arm. Those nearest the Magdalene in the group of feasters have stopped short in wonder, and are looking after her, while a beggar girl offers them flowers from her

basket. A girl near the front of the procession has caught sight of Mary, and waves her garland to turn her back. Beyond this the narrow street abuts on the high road and river. The young girl seated on the steps is a little beggar who has had food given her from within the house, and is wondering to see Mary go in there, knowing her as a famous woman in the city. Simon looks disdainfully at her, and the servant, who is setting a dish on the table, smiles, knowing her, too. Christ looks towards her from within, waiting till she shall reach Him. A fawn crops the vine on the wall where Christ is seen, and some fowls gather to share the beggar girl's dinner, giving a kind of equivalent to Christ's words: 'Yet the dogs under the table eat of the children's crumbs.'"

Rossetti wrote the following sonnet, to say in words what the drawing says in picture:—

"Why wilt thou cast the roses from thine hair?
Nay, be thou all a rose,—wreath, lips and cheek.
Nay, not this house,—that banquet house we seek;
See how they kiss and enter; come thou there.
This delicate day of love we two will share
Till at our ear love's whispering night shall speak.
What, sweet one,—hold'st thou still the foolish freak?
Nay, when I kiss thy feet they'll leave the stair."

"Oh, loose me! Seest thou not my Bridegroom's face
That draws me to Him? For His feet my kiss,
My hair, my tears He craves to-day:—and oh!
What words can tell what other day and place
Shall see me clasp those blood-stained feet of His?
He needs me, calls me, loves me: let me go!"

The drawing is not only a wonderfully intricate and richly beautiful design, not only does it express the thoughtless gaiety of the revellers, the sudden awakening of the Magdalene, the pharisaism of the Pharisee, and the deep, pitiful tenderness of Christ, but, with regard to the artist himself, the drawing—as also the poem—is a profoundly interesting psychological study.

178. **Portrait of Christina Rossetti**

(*Lent by W. M. ROSSETTI, Esq.*)

Pencil drawing.

Rossetti's younger sister; herself a poet. She is the Virgin of the *Ecce Ancilla Domini*, No. 212.

179. **Faust and Marguerite**

(*Lent by ARTHUR HUGHES, Esq.*)

Pen-and-ink drawing.

Faust has come to see Margaret in prison. Mephistopheles stands on the steps in the background.

180. **Benedict and Beatrice**

(*Lent by H. C. MARILLIER, Esq.*)

Pencil sketch.

Design for a picture to illustrate Shakespeare's "Much Ado about Nothing."

181. **Study**

(*Lent by CHARLES ROWLEY, Esq.*)

Pencil drawing.

182. **Profile Head of a Lady**

(*Lent by the Board of the Victoria and Albert Museum.*)

Charcoal drawing.

183. **Dante's Dream**

(*Lent by HENRY W. ALLINGHAM, Esq.*)

Pencil sketch of Dante, the angel and Beatrice. See also No. 209.

Dante's Dream is one of Rossetti's best-known pictures. A large version of it is in the Walker Art Gallery, Liverpool. Dante, in the "Vita Nuova," tells how he dreamed that a friend came to him and said: "Hast thou not heard? She that was thine excellent lady has been taken out of life." Afterwards he wrote a poem, in which occur the lines, as translated by Rossetti:—

"Then Love said, 'Now shall all things be made clear:
Come and behold our lady where she lies.'
These 'wildering phantasies
Then carried me to see my lady dead.
Even as I there was led,
Her ladies with a veil were covering her;
And with her was such very humbleness,
That she appeared to say, 'I am at peace.'"

These are the lines that Rossetti's picture illustrates. As this sketch shows, he makes Love, holding Dante by the hand, step forward and kiss Beatrice.

184. Our Lady of Pity

(*Lent by the Corporation of Birmingham.*)

Unfinished oil painting. See No. 213.

All works to the end of this room, except Nos. 193, 201, 202, and 209, are by

SIR JOHN EVERETT MILLAIS, P.R.A.

185. Lorenzo and Isabella

(*Lent by J. R. HOLLIDAY, Esq.*)

Pen and Ink, 1848.

The picture, for which this drawing is a study, is in the Walker Art Gallery, Liverpool. As mentioned in the introduction, it was the first picture exhibited by Millais as a Pre-Raphaelite, in 1849. The subject is taken from Keats' poem "Isabella and the Pot of Basil." Lorenzo, a clerk, falls in love with Isabella, a daughter of the house. Her brothers—as seen in this drawing—the one poking out his foot to tease the girl's hound, is cracking a nut as he would fain crack Lorenzo's skull—are enraged by his attentions to her. They murder him, and bury him in a wood. She finds the body, brings away the head, puts it in a pot of Basil, over which she weeps so often that her brothers examine it, discover the head, and find safety in flight.

186. Death and the Lovers

(*Lent by Messrs. CHARLES RICKETTS and CHARLES SHANNON, A.R.A.*)

Pen and wash.

187. A Baron numbering his Vassals

(*Lent by J. R. HOLLIDAY, Esq.*)

Water-colour sketch, 1850.

188. The Kirk

(Lent by J. R. HOLLIDAY, Esq.)

Pen-and-ink sketch. 1853.

Note the howling dog. This sketch is referred to in the biography of Millais, by his son, with particular reference to the comic personality of the precentor.

Millais' brother, William, described this incident at a later time: "How well I remember our going to the little Free Kirk, arrayed as well-turned-out Highland men. The service was to us somewhat comical, and we could hardly stay it out. The precentor was a little very bow-legged man, with the wheeziest of voices, and sang the first lines of the 'paraphrase' alone, whilst his little shaggy terrier, the image of his master, joined in a piteous howl. The other lines were sung by the congregation, assisted by a few collies. I afterwards tackled the little precentor, and asked him why he didn't have an organ? 'Ah, man! Would you have us take to the devil's band?' was his answer."

189. A Noble Lady Washing the Feet of Pilgrims

(Lent by W. M. ROSSETTI, Esq.)

Pen-and-ink sketch.

190. Coming Downstairs

191. Illustration

192. Lady tending Flowers

(Lent by Mrs. C. E. LEES.)

Water-colour drawings.

With regard to the small drawings here, it may be said briefly that Millais did a large amount of work in black-and-white for book-illustration, and that of some of the designs there are versions in water-colour.

193. **Lost and Saved** BY ARTHUR HUGHES.

(*Lent by Mrs. C. E. LEES.*)

Monochrome.

194. **The Huguenot**

(*Lent by ALBERT WOOD, Esq.*)

Water-colour drawing.

Reduced version of a portion of the oil painting of 1852. It is the eve of the massacre of St. Bartholomew. The woman is a Catholic, the man, her lover, a Huguenot. She is endeavouring to tie on his arm the white, Catholic badge, which will ensure his safety. Gently, but, we can see from his expression, firmly, he is preventing her from doing it. The picture is one of the finest of Millais' early works.

195. **The Black Brunswicker**

(*Lent by JESSE HAWORTH, Esq.*)

Water-colour drawing.

Reduced version of a portion of the oil painting of 1860. A similar subject to *The Huguenot*, but not so intense, either in the incident itself or in the expression of it. The officer of the famous cavalry regiment is saying farewell to his English lady-love before going to Quatre Bras or Waterloo.

196 to 198. **Parables**

(*Lent by Sir K. M. MACKENZIE, K.C., G.C.B.*)

Six water-colour drawings illustrating "The Good Samaritan," "The Lost Piece of Money," "Dives and Lazarus," "The Unjust Judge," "The Vineyard," "The Foolish Virgins."

Twenty designs, illustrating the Parables, were engraved and published in book-form in 1863.

199. **Study for an Old Woman**

(*Lent by J. R. HOLLIDAY, Esq.*)

Pencil study for *Lorenzo and Isabella*. See No. 185.

200. **Drawing**

(*Lent by D. S. MACCOLL, Esq.*)

Pen-and-ink.

201. **Claudio and Isabella.** BY W. HOLMAN HUNT.

(*Lent by Messrs. CHARLES RICKETTS and CHARLES SHANNON, A.R.A.*)

Pen and wash study for the oil painting, No. 223.

202. **"My Beautiful Lady."** BY ARTHUR HUGHES.

(*Lent by Mrs. WOOLNER.*)

Pencil drawing.

Illustration to Thomas Woolner's poem, "My Beautiful Lady," which appeared in the first number of "The Germ."

203. **Sister Anna's Probation**

(*Lent by J. R. HOLLIDAY, Esq.*)

Water-colour drawing.

204. **Moses in the Bullrushes**

(*Lent by JAMES GRESHAM, Esq., C.E., J.P.*)

Water-colour drawing.

205. The Rescue

(Lent by the Corporation of Birmingham.)

Study for the oil painting of 1855. The fireman is bringing the children out of a burning house and delivering them to their mother. In the finished picture the boy on the fireman's back is looking up at the flames above him with an expression half-way between terror and admiration.

206. The Carpenter's Shop

(Lent by S. C. COCKERELL, Esq.)

Pencil study for the oil painting of 1850, generally known as "Christ in the House of His Parents," which greatly excited the wrath of the critics, and which Charles Dickens savagely attacked.

207. Anglers of the Dove

(Lent by J. R. HOLLIDAY, Esq.)

Water-colour drawing.

208. Lady Carew Gathering Violets

(Lent by ROBERT BRECHIN, Esq

Water-colour drawing.

209. Sketch for Figure in Dante's Dream.

BY DANTE G. ROSSETTI.

(Lent by The Misses COLMAN.)

Crayon sketch. See No. 183.

ROOM IV.

Nos. 210 to 231.

Nos. 210 to 219, with the exception of No. 218, are by DANTE G. ROSSETTI.

210. La Pia

(Lent by the Right Hon. RUSSELL REA, M.P.)

Oil painting, 1881.

On a ledge of the Mount of Purgatory, Dante and Virgil see the souls of those who had delayed repentance until they were overtaken by a violent death, but having had time to repent, were saved. Among them is La Pia. She was a Siennese lady, of the Tolommei family, who was locked up by her husband, Nello della Pietra, of Siena, in a castle by the malarial district, La Maremma, where she died. Hence the lines in the *Purgatorio*, transcribed below the picture, together with Rossetti's translation of them :—

> "Remember me who am La Pia,—me
> From Siena sprung, and by Maremma dead—
> This in his inmost heart well knoweth he
> With whose fair jewel I was ringed and wed."

Here again are the shadow on the dial, the birds, ominous of death, the bell that tolls the spirit's passing.

211. Francesca da Rimini

(Lent by W. R. MOSS, Esq.)

Water-colour drawing.

In the Inferno, Dante and Virgil see the spirits of Paolo and Francesca da Rimini, and Dante asks the latter how they came to their sad fate. She answers in the lines which, in translation, appear below the picture. Paolo was the brother of her husband, who, discovering their love for each other, put them to death. They had no chance of repentance, hence were lost, and doomed to spend together an eternity of pain. Watts's picture, hung in the sixth room of this exhibition, has for its subject the scene that Dante and Virgil beheld.

This is one of Rossetti's most beautiful drawings. The thrill of emotion, without which it is not possible to read Francesca's words, has translated itself here, not merely into the sudden, passionate embrace of the lovers, but also into richly glowing colour that seems to carry their emotion outside themselves, until it suffuses with its warmth everything about them, and even gladdens the outside air. How sadly different the pallid tones of Watts's picture!

212. Ecce Ancilla Domini

(Lent by the Trustees of the National Gallery).

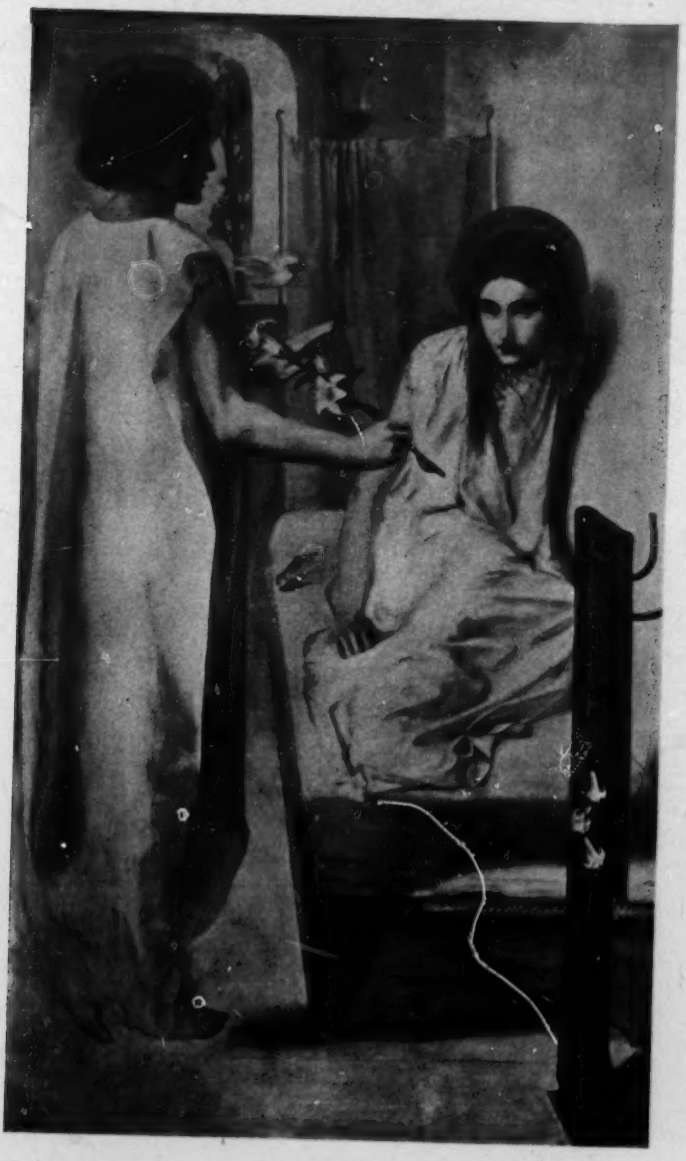
Oil painting.

This is the picture exhibited by Rossetti in 1850, after which date, owing to the attacks on the other Pre-Raphaelites and himself, he did not exhibit again. Why such a picture as this should be abused, it is difficult now for us to understand.

52
1-2

FRANCESCA DA RIMINI. D. G. ROSSETTI.
By permission of W. R. Moss, Esq., the owner of the Picture

52/2



ECCE ANCILLA DOMINI. D. G. ROSSETTI.

*By permission of the Trustees of the National Gallery.

Rossetti gives a very simple rendering of the scene. The Virgin is in a humble and humbly-furnished room, and lies on a pallet-bed. A lamp, a curtain at the bed-head, and her embroidery of lilies, are all else that is to be seen. Very solemnly the angel delivers his message; in all humility she receives it. The prevailing white, or pearly-grey tones in the picture, relieved by little more than blue and crimson and gold—themselves symbolic—symbolise, nay express, the Virgin's purity.

See also No. 216, and the sonnets there given.

The Virgin is a portrait of Christina Rossetti; for the angel Gabriel both Thomas Woolner and Mr. W. M. Rossetti appear to have sat.

213. La Donna della Finestra

(*Lent by W. R. MOSS, Esq*).

Oil painting, 1879, compare No. 184.

In the *Vita Nuova* Dante tells how, after the death of Beatrice, he saw a lady at a window looking on him with pity. He says, in the words of Rossetti's translation: "Having sat for some space sorely in thought because of the time that was now past, I was so filled with dolorous imaginings that it became outwardly manifest in mine altered countenance. Whereupon, feeling this and being in dread lest any should have seen me, I lifted mine eyes to look; and there perceived a young and very beautiful lady, who was gazing upon me with a gaze full of pity, so that the very sum of pity appeared gathered together in her." Afterwards he wrote, addressing it to her, the sonnet, transcribed on the frame of this picture, ending:

"Lo! with this lady dwells the counterpart
Of the same Love who holds me weeping now."

214. The Salutation of Beatrice

(Lent by Sir JOHN C. HOLDER, Bart.)

Oil painting, unfinished, 1880—81.

Beatrice is walking in a street of Florence. Behind, by a well, are Dante and Love. The picture illustrates the lines from the *Vita Nuova*, transcribed, with Rossetti's translation, on the frame, beginning:

"My Lady looks so gentle and so pure
When yielding salutation by the way,
That the tongue trembles and has nought to say,
And the eyes, which fain would see, may not endure."

215. The Bower Meadow

(The property of the Corporation of Manchester.)

Oil painting, the landscape painted in 1850, the rest of the picture in 1872.

The landscape was painted from nature, at Knole Park, near Sevenoaks, when Rossetti was working there with Holman Hunt. No use was made of it until twenty-two years later, when the figures, &c., were added; so that the picture belongs to two periods in Rossetti's career.

216. The Girlhood of Mary Virgin

(Lent by Lady JEKYLL).

Oil painting

Little need be added to what is said of this picture in the introduction to this catalogue. Rossetti wrote the following sonnets to accompany it.

"This is that blessed Mary, pre-elect
God's Virgin. Gone is a great while, and she
Dwelt young in Nazareth of Galilee.
Unto God's will she brought devout respect,
Profound simplicity of intellect,
And supreme patience. From her mother's knee
Faithful and hopeful; wise in charity;
Strong in grave peace; in pity circumspect.

"So held she through her girlhood; as it were
An angel-watered lily, that near God
Grows and is quiet—till, one dawn at home
She woke in her white bed, and had no fear
At all,—yet wept till sunshine, and felt awed:
Because the fulness of the time was come.

"These are the symbols. On that cloth of red
I' the centre is the Tripoint: perfect each,
Except the second of its points, to teach
That Christ is not yet born. The books—whose head
Is golden Charity, as Paul hath said—
Those virtues are wherein the soul is rich:
Therefore on them the lily standeth, which
Is Innocence, being interpreted.

"The seven-thorn'd briar and the palm seven-leav'd
Are her great sorrow and her great reward.
Until the end be full, the Holy One
Abides without. She soon shall have achieved
Her perfect purity: yea, God the Lord
Shall soon vouchsafe His Son to be her Son."

Describing a visit to the home of Rossetti, Holman Hunt says, "The mother was the gentle and presiding matron we see St. Ann to be in 'The Girlhood of the Virgin.' . . . and Miss Christina was exactly the pure and docile-hearted damsel that her brother portrayed God's Virgin pre-elect to be."

217. The Two Mothers

(*Lent by Mrs. GEORGE HOLT.*)

Oil painting, 1852.

Fragment of a large unfinished picture, illustrating the page's song in Browning's "Pippa Passes."

218. Portrait of Harold Rathbone, Esq.

By W. HOLMAN HUNT.

(*Lent by HAROLD RATHBONE, Esq.*)

219. Beata Beatrix

(*Lent by the Trustees of the National Gallery.*)

Oil painting, 1863.

See No. 158, for description, &c., of this picture.

220. Astarte Syriaca

(*The property of the Corporation of Manchester*)

Oil painting, 1877.

This being a Manchester picture, we need do no more, perhaps, than quote Rossetti's Sonnet, written for the picture; the sestet of which appears on the frame:

"Mystery: lo! betwixt the sun and moon
Astarte of the Syrians; Venus Queen
Ere Aphrodite was. In silver sheen
Her twofold girdle clasps the infinite boon
Of bliss whereof the heaven and earth commune:
And from her neck's inclining flower-stem lean
Love-freighted lips and absolute eyes that wean
The pulse of hearts to the spheres' dominant tune.

* * * * * * * *

220a. Dante

(Lent by J. W. MARSDEN, Esq.)

Charcoal Drawing.

220b. Desdemona.

(Lent by J. W. MARSDEN, Esq.)

Charcoal Drawing.

The remaining pictures in this room are by

W. HOLMAN HUNT, O.M.

221. May Morning on Magdalen Tower

(Lent by the Corporation of Birmingham.)

Oil painting. Afterwards repeated in a large picture exhibited in 1891.

The artist said of the picture: "This subject was the ceremony of May morning, Magdalen Tower, Oxford, at sunrise, when the choristers, in perpetuation of a service which is a survival of primitive sun-worship,—perhaps Druidical,—sing a hymn as the sun appears above the horizon." The Parsee in the right-hand corner was introduced as if he were a sun-worshipping visitor to Oxford.

222 The Scapegoat

(The Property of the Corporation of Manchester.)

Oil painting.

A version, painted at Jerusalem, of the larger picture painted by the Dead Sea. This one was done to try the effect of the substitution of a brown for a grey goat, and of the introduction of the rainbow. In the large picture the goat is grey, and the rainbow is omitted.

There is no need to dwell on the subject—the goat driven into the wilderness bearing the sins of the people.

223. Claudio and Isabella

(Lent by Mrs. ASHTON.)

Oil painting, 1852.

The subject is taken from Shakespeare's "Measure for Measure." Claudio, on learning that his freedom can be purchased at the cost of his sister's shame, shows himself, to her horror, willing to take it at the price.

"Death is a fearful thing,"

he says; and she, her eyes brimming with tears, and her hands upon his breast, replies:

"And shamed life a hateful."

This is one of the most remarkable in craftsmanship, particularly in the rendering of textures, and most intense in colour, of Holman Hunt's pictures.

224. Cairo

(Lent by JESSE HAWORTH, Esq.)

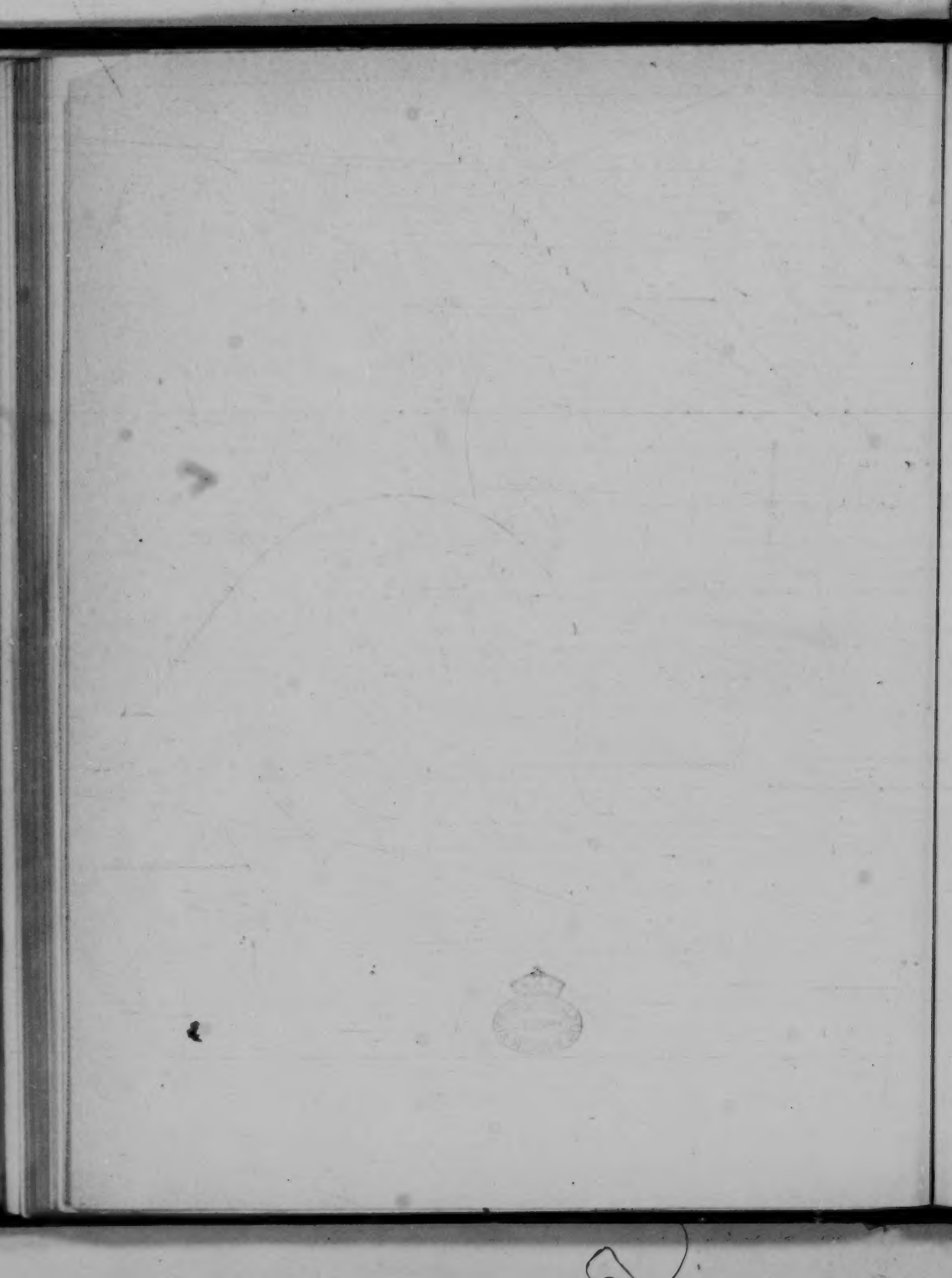
Water-colour drawing.

58
1-2

CLAUDIO AND ISABELLA. W. HOLMAN HUNT, O.M.
By permission of Mrs. Ashton, the owner of the Picture.

THE TWO GENTLEMEN OF VERONA. W. HOLMAN HUNT, O.M.

By permission of the Corporation of Birmingham.



225. The Eve of St. Agnes

(Lent by Miss M. E. MUNN.)

Oil painting.

The picture illustrates the scene in Keats' "Eve of St. Agnes," where the lovers steal past the drunken porter and reach the door to begin their flight. It is a small version of the oil painting, exhibited in 1848, which attracted Rossetti's attention to Holman Hunt.

226. The Two Gentlemen of Verona—Valentine Rescuing Sylvia from Proteus

(Lent by the Corporation of Birmingham.)

Oil painting. 1851.

Holman Hunt's picture of the year when Ruskin came to his and Millais' aid. The subject is taken from the last act of Shakespeare's "The Two Gentlemen of Verona." Proteus, having rescued Sylvia from the outlaws, tries to force himself upon her, when Valentine appears and rescues her from him. Meanwhile, Julia, who has fixed her affections on Proteus, shows her disillusionment with, perhaps, a shade of hope in her expression. In the background are the outlaws with the captured Duke and Thurio.

The landscape was painted at Knole Park, in Kent, at the time when Rossetti was with Hunt and painted the landscape of "The Bower Meadow," No. 215. The remarkable detail in the picture, the endeavour to render reflected light from the armour, &c., need only be mentioned. Sylvia was painted from Miss Siddal.

227. The Shadow of Death

(The Property of the Corporation of Manchester.)

Oil painting, 1872.

Once more we refrain from saying much about a picture permanently in this Gallery. It was painted in the Holy Land, the artist sparing no pains to get tools, furniture, &c., from which to paint, and an Eastern model for the figure. The sun is declining. Jesus raises himself wearily from His toil. He is supposed to be saddened by His mother's contrasting the gifts of the Magi with their humble surroundings. She sees His shadow, thrown against the tools on the wall, appear like a man being crucified, and foreboding seizes upon her.

228. The Hireling Shepherd

(The Property of the Corporation of Manchester.)

Oil painting. 1851.

Again a Manchester picture. One of the artist's most uncompromisingly detailed works. See the insect that the swallow is chasing! The landscape was painted at Ewell, in Surrey, at the time when Millais painted the landscape for his *Ophelia*. Holman Hunt's intention was to paint an English shepherd and shepherdess without any reference to precedents. They are neglecting their charge, and the sheep are suffering variously therefor. He has found a death's-head moth, makes a superstitious remark, and she sneers at him. The picture was also intended to rebuke those of the clergy that neglect their flocks.

229. The Lady of Shalott

(Lent by JOHN YATES, Esq.)

Oil painting.

A small version of Holman Hunt's last picture. It illustrates the moment, in Tennyson's poem, after the lady, who is under a vow only to look at the world through her mirror, and to weave what she sees there in her loom, turns to look at Sir Lancelot riding by :

" She left the web, she left the loom,
She made three paces thro' the room,
She saw the water-lily bloom,
She saw the helmet and the plume,
She look'd down to Camelot.

Out flew the web and floated wide ;
The mirror crack'd from side to side ;
'The Curse is come upon me,' cried
The Lady of Shalott."

See Rossetti's two designs, No. 146.

There is an enormous amount of detail, much of it symbolic, in Holman Hunt's picture ; yet perhaps more than any other of his works, it conveys a sense of design, particularly with regard to the colour, which, also, has a wonderful, jewel-like quality. The lady seems to be just passing from the delight of looking out upon the real world, to a sense of the doom that is coming upon her, and is already showing itself in the cracked mirror, the tangled web, the angry wind that blows her hair about in wild confusion, and the doves that are preparing to take flight from what can be no longer a quiet home for them. Amid it all she stands, a beautiful and pathetic, and already, because soon to be terribly so, a tragic figure.

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Holman Hunt first treated this subject as a design for an illustration that appears in the Moxon "Tennyson." It lacks, inevitably, the intricate beauty and splendour of colour of the picture, but is very powerful; and in it the lady's expression is of one who already realises the doom she has brought upon herself.

230. The Finding of the Saviour in the Temple

(Lent by the Corporation of Birmingham.)

Oil painting, 1854—1860.

As in his other pictures of Biblical subjects, the artist was at infinite pains to realise this scene as it might actually have happened with regard both to those taking part in it and to their surroundings. It is one of those pictures that illuminate the story they illustrate. How clearly it sets forth the struggle between the letter and the spirit! The rabbis, of varying ages up to the long tale of years of the blind master in Israel, who, as if in fear of losing it and himself, grasps, with all the strength that is left to him, the roll of the law, are all sincere in their belief—but are baffled. So is the youth, with the frank, clear countenance, whose immediate spiritual conceptions are so authoritative to him, that—why should they be rejected by those who are in authority and to whom the truth ought to be plain? Then come his father and mother, overjoyed to find him after their anxious, three-days' search. Gently his mother tells how they have sought for him; and as we look at him in the picture, and see that he is half-distraught, thinking yet how to persuade the doctors of the truth he sees, but to which they are blind, we can well understand that he would answer, "Wist ye not that I must be about my Father's business?"

The patient craftsmanship, the elaborate detail, the distant prospect over the city to the hills, the glowing colour; and, on another plane, the various shades of expression—all these things need no emphasis here.

THE FINDING OF THE SAVIOUR IN THE TEMPLE. W. HOLMAN HUNT, O.M.

By permission of the Corporation of Birmingham.

231. The Shadow of Death

(Lent by the Corporation of Leeds.)

Oil painting. A small version of No. 227.

Careful comparison will show that this picture differs from the larger one in many interesting points of detail, and also in brilliancy of light. This is not the place to discuss the respective merits of our own picture and the visitor; but we may be glad to have them together for a time for comparison.

ROOM V.

Nos. 232 to 278.

Nos. 232 to 246 are all by

SIR J. E. MILLAIS, BART., P.R.A.

In addition to what is said of Millais in the introduction, it may be added that he became the most popular painter of subject-pictures and portraits of his time, and that after the death of Lord Leighton, in 1896, he was elected President of the Royal Academy, but died within the short space of six months afterwards.

232. Death of Romeo and Juliet

(Lent by A. CAMPBELL BLAIR, Esq.)

Oil sketch for a picture

Said to have been painted when he was seventeen years old. Mr. Spielmann suggests a rather later time, 1848.

233. A Waterfall

(Lent by W. LOCKETT AGNEW, Esq.)

Oil painting, 1854.

The Falls of Glenfilas, where Millais' well-known portrait of Ruskin was painted the previous year.

234. Glen Birnam

(The Property of the Corporation of Manchester.)

Oil painting, 1891.

The difference between the summary treatment of the detail in this picture, and the careful rendering of it in Millais' earlier pictures, is noted in the introduction.

235. Waiting

(Lent by the Corporation of Birmingham.)

Oil painting, 1854.

236. The Kingfisher's Haunt

(Lent by ARTHUR E. STREET, Esq.)

Oil painting, 1856.

237. Study for "Isabella"

(Lent by Mrs. C. E. LEES.)

Oil painting.

The Isabella of *Claudio and Isabella*. See No. 185.

238. Head of a Girl

(Lent by Mrs. ARTHUR E. STREET.)

Oil painting, 1857.

Portrait of one of the artist's sisters-in-law, who is also the girl holding the basket in *Autumn Leaves*.

239. Esther

(Lent by Sir ALEXANDER HENDERSON, Bart.)

Oil painting, 1865.

Miss Muir Mackenzie, with hair unbound, a crown in her hand, and wearing, inside out, for the sake of the colour, General Gordon's "Yellow Jacket," the story of which is told as follows in Boulger's "Life of Gordon": "At the end of the Taeping Rebellion, and when Gordon gave up the command of the 'ever victorious army,' the Chinese Government tried to offer him rewards. He would take nothing but the rank of Ti-Tu, or Field Marshal, and the 'rare and high dignity of the Yellow Jacket.'"

240. Portrait of the Marquess of Salisbury

(Lent by the Right Hon. W. F. D. SMITH, M.P.)

Oil painting. 1882.

Painted for the Right Hon. W. H. Smith, M.P.

241. A Flood

(The Property of the Corporation of Manchester.)

Oil painting, 1870.

The subject was suggested by such an incident actually taking place in a flood at Sheffield in 1864. The baby is the artist's daughter, Sophie, and the kitten is described by Millais' son and biographer as "an evil-minded little miscreant," whose "moral defects were forgotten in the halo of art with which it was held to be invested."

242. The Escape of a Heretic

(*Lent by Sir W. H. HOULDSWORTH, Bart.*)

Oil painting, 1857.

Prior to being burned at the stake, the lady has been arrayed in the *San Benito* garments, with their black demons and red flames. But her lover, disguised as a monk, has obtained access to her, has bound her monk-gaoler, and gagged him with the help of his own rosary, and is robing the girl in a monk's dress, so as to get her safely away, bidding her—visibly—"hush," and holding up his dagger to terrify the captive monk, with great effectiveness, to judge by the monk's one visible eye.

243. Portrait of Mrs. Bischoffsheim

(*Lent by Mrs. BISCHOFFSHEIM.*)

Oil painting, 1873.

One of Millais' most brilliant technical achievements in his later style.

244. Autumn Leaves

(*The Property of the Corporation of Manchester.*)

Oil painting, 1856.

Ruskin wrote of this picture, which was painted in the garden of Annat Lodge, in Perthshire, "By much the most poetical work the painter has yet conceived, and also, so far as I know, the first instance of a perfectly painted twilight. It is easy, as it is common, to give obscurity to twilight; but to give the glow within its darkness is another matter; and though Giorgione might have come nearer the glow, he never gave the valley mist. Note also the subtle difference between the purple of the long nearer range of hills and the blue of the distant peak."

The girls are two of Millais' sisters-in-law and the gardener's children. The one who is putting the leaves on the pile seems to feel the pathos of the dying day and the dying year.

245. Leisure Hours

(*Lent by LADY DES VOEUX.*)

Oil painting, 1864.

Two daughters of Sir John Pender, M.P.

246. Portrait of Bishop Frazer

(*The Property of the Corporation of Manchester.*)

Oil painting. 1880.

Nos. 247 to 254 are
BY ARTHUR HUGHES.

Born in 1832, Mr. Hughes became a student in the Academy Schools as long ago as 1847, and exhibited his first important picture, *Ophelia*, in 1852. He became an intimate of and co-worker with the Pre-Raphaelite group. He has painted many pictures, some of the best-known of which are in this exhibition, and among others are *Home from the Sea* and *Silver and Gold*.

Notwithstanding his length of years, he has felt able to accede to a request that he would open the present exhibition.

The kinship of the genre and landscape pictures here to Millais' work is obvious.

247. Home from Work

(*Lent by JOHN HINGSTON, Esq.*)

Oil painting.

248. The Long Engagement

(Lent by the Corporation of Birmingham.)

Oil painting, 1859.

A wonderful example of the loving delineation of beautiful natural detail. What a contrast between the poignant suffering of the man and woman and the unconscious, beautiful things about them!

249. The Nativity

(Lent by the Corporation of Birmingham.)

Oil painting, 1858.

Ruskin said of this picture, in his "Academy Notes": "Quite beautiful in thought, and indicative of grander colourist's power than anything in the rooms; there is no other picture so right in manner of work, the utmost value being given to every atom of tint laid on the canvas."

250. Enid and Geraint

(Lent by THOMAS L. DEVITT, Esq.)

Oil painting. First study for "The Rift in the Lute."

In Tennyson's "Idylls of the King," Geraint, who has been devoted to his wife Enid, treats her with great harshness for a time, because he wrongly suspects her.

251. The Knight of the Sun

(Lent by DOUGLAS N. HOGG, Esq.)

Oil painting.

THE LONG ENGAGEMENT. ARTHUR HUGHES.
By permission of the Corporation of Birmingham.

252. In the Forest of Arden

(Lent by HENRY BODDINGTON, Esq.)

Oil sketch.

253. April Love

(Lent by A. CAMPBELL BLAIR, Esq.)

Oil painting.

254. The Eve of Palm Sunday

(Lent by THOMAS L. DEVITT, Esq.)

Oil painting.

BY W. HOLMAN HUNT.

255. The Desert

(Lent by Sir KENNETH M. MACKENZIE, K.C., G.C.B.)

Water-colour drawing.

BY ARTHUR HUGHES.

256. The Last of the Snow

(Lent by JAMES GRESHAM, Esq., C.E., J.P.)

Oil painting.

256a. Evening Prayer

(Lent by Lady CARLISLE.)

257. The Annunciation

(Lent by the Corporation of Birmingham.)

Oil painting.

BY FREDERICK SANDYS.

258. Autumn

(Lent by the Corporation of Birmingham.)

Oil painting.

Compare the sky and landscape here with Millais' *Autumn Leaves*.

This one small picture hardly asks for more than the mere statement that the artist, who was born in 1832, became a close friend of Rossetti, and that he has been said to have shown in his art "that real regard for truthful expression in subject and detail which the Pre-Raphaelites found blended with more spiritual qualities in fourteenth century Florentine art."

From here to the end of this room the paintings are by
SIR J. E. MILLAIS, BART., P.R.A.

259. A School Teacher

(Lent by Mrs. C. E. LEES.)

Oil painting. Uncertain but late date.

A cleanly-handled, well-modelled and extremely sympathetic portrait-study.

260. Winter Fuel

(The Property of the Corporation of Manchester.)

Oil painting. 1873.

Birnam Hill, near Dunkeld. Millais has here completely renounced Pre-Raphaelite rendering of detail.

THE BLIND GIRL. SIR J. E. MILLAIS, BART., P.R.A.
By permission of the Corporation of Birmingham.

261. Stella

(*The Property of the Corporation of Manchester.*)

Oil painting, 1868.

Dean Swift's "Stella," whom he secretly married. We note that there is now only suggestion of detail, giving the sense of actual appearance.

262. The Blind Girl

(*Lent by the Corporation of Birmingham.*)

Oil painting, 1856.

Madox Brown called this picture "a religious picture and a glorious one," and Rossetti said that it was one of the most touching and perfect things he knew. We go right to the heart of it in observing that the blind girl is drawing through her fingers the stem of a harebell—trying to feel the beauty that she cannot see. And how marvellous the beauty is!—a rain-washed English landscape brilliantly illumined by sunshine that is intensified by the blackness of the departing rain-cloud; and the painter has recorded its very detail as if, instead of the poor, fallible eyes we do possess, we had marvellous instruments of vision that could take in with equal clearness everything within their ken. This is what sight might be—perhaps is, to creatures more fully endowed than we are.

The picture must not merely be looked at, it must be *searched*, to discover all the wealth of beautiful things it contains: animals, birds, gorgeous butterfly, trees, grass, flowers, old buildings, paths worn through the fields, church, old gatehouse, quaint houses, and the light playing on them all, seeming to enter into them, and to bring out of them the most brilliant of colours to make equal beauty with the double rainbow in the sky. And the blind girl is oblivious of it all! Only landscape so pictured could express to the full the great, blank loss of the blind. An impressionist picture

could not do it; for the warmth, and perhaps something of the glow of light, the girl can feel. No! We need everything shown that can be shown, so that we may take home the picture's exhortation—the phrase will be permitted—"He that hath eyes to see, let him see."

The distant landscape was painted at Winchelsea, and is closely accurate. The foreground is said to have been painted in Perthshire. It is the only one of Millais' early pictures that gives a scene so extensive. Such landscape as this was Millais' particular contribution to art. It has fallen out of favour nowadays. But that is mere fashion, not a final verdict.

263. Cymon and Iphigenia

(*Lent by J. H. STANDEN, Esq.*)

Oil painting, 1848-1851.

Millais was painting this picture in 1848, when Holman Hunt was at work on *The Eve of St Agnes*, but he put it aside to paint *Lorenzo and Isabella* according to the newly-adopted Pre-Raphaelite principles. He took it up again, and completed it, painting the foreground detail, in 1851; but, in the main, it belongs to 1848, and is a remarkable production for a youth of nineteen. The rollicking merriment of it is infectious; the spectator is compelled to laugh with those whose laughter is so spontaneous. In style the picture belongs to the school of painting of which Etty—to whom the Pre-Raphaelites admitted their indebtedness, particularly in point of colour—was then the leader. The subject was suggested by Dryden's poem.

CYMON AND IPHIGENIA. SIR J. E. MILLAIS, BART., P.R.A.

By permission of J. H. Standen, Esq., the owner of the Picture.

264. The Woodman's Daughter

(Lent by Lady MILLAIS.)

Oil painting, 1851.

One of Millais' pictures of the year when Ruskin stepped into the fray. His brother William thought it the most beautiful landscape of his "glorious early days," when no detail was "slurred over." He instanced particularly the tender greys of the young oak-stem against which the boy is leaning. Like *The Blind Girl* the picture must be searched to discover all the natural beauty it reveals—find the two hares.

The picture illustrates Coventry Patmore's poem "The Tale of Poor Maud," which tells of the ill-fated love of the squire's son for the woodman's daughter. She used to go where her father worked in the manor-park, and the boy would come and gaze at her

> "And sometimes in a sullen tone,
> He'd offer fruits, and she
> Received them always with an air
> So unreserved and free,
> That shame-faced distance soon became
> Familiarity."

The contrast between the two children, so differently nurtured, is admirably drawn. Already he is proud and imperious. But he is as yet awkward and shy; and he almost shoots the strawberries out at the girl. In 1886 Millais repainted the girl's head, arm, boots, and parts of the frock, which he also lengthened; so that there is an intrusion of "slurring-over" into work of the Pre-Raphaelite period.

265. Vanessa

(*Lent by Mrs. GEORGE HOLT.*)

Oil painting, 1868.

A companion to No. 261. This purports to be the lady whose offer of marriage Dean Swift declined.

266. Victory, O Lord!

(*The property of the Corporation of Manchester.*)

Oil painting, 1871.

Aaron and Hur holding up the hands of Moses so that Joshua may prevail in the battle against the Amalekites.

267. The Departure of the Crusaders

(*Lent by Mrs. C. E. LEES.*)

Oil painting.

This is an early work of Millais,' apparently of about the same date as *The Escape of a Heretic*. Mrs. Rossetti, the mother of Dante Rossetti, sat for the head of the elderly woman. Compare the St. Ann of *The Girlhood of Mary Virgin*.

268. My Second Sermon

(*Lent by the Corporation of Birmingham.*)

Oil painting.

In 1863 Millais had painted a picture of this little girl attentively listening to her first sermon. In the following year he showed her thus fallen asleep during her second sermon. These were the first of his many popular pictures of children.

269. A Highland Lassie

(Lent by C. MORLAND AGNEW, Esq.)

Oil painting, 1854.

A portrait of Mrs. Ruskin, who afterwards became the wife of Millais.

270. The Ransom

(Lent by the Rt. Hon. WILLIAM KENRICK, P.C.)

Oil painting, 1860-62.

The knight is giving gold and gems as a ransom for his two daughters.

271. Only a Lock of Hair

(Lent by JAMES GRESHAM, Esq., C.E., J.P.)

Oil painting.

A strongly painted early picture.

272. The Bridesmaid

(Lent by the Board of the Fitzwilliam Museum, Cambridge).

Oil painting, 1851.

This singularly beautiful picture illustrates the old superstitious belief that a bridesmaid who passes a piece of bride-cake through a ring will see a vision of her lover. The girl is expecting, almost fearfully expecting, the vision to appear.

Mrs. Nassau Senior sat for this picture. Here, perhaps, Millais came as near as ever he came to Rossetti; and yet how wide the gap between this realistic beauty, and the dream-world beauty with which Rossetti would have invested such a subject.

273 to 278 Six Lunettes

(Lent by the Corporation of Leeds).

These lunettes were executed by Millais in 1847, when he was only nineteen years old, for the Judges' lodgings at Leeds, and are now placed in the Art Gallery of the city. They are Millais' only attempt at mural painting. The subjects are Infancy, Youth, Manhood, Old Age, Music, and Poetry.

ROOM VI.

Nos. 279 to 305.

By J. M. STRUDWICK.

279. When Apples were Golden

(*The Property of the Corporation of Manchester.*)

Oil painting.

Mr. Strudwick, as a follower of Burne-Jones, belongs to the Rossetti side of Pre-Raphaelitism.

By J. F. LEWIS, R.A.

280. Lilium Auratum

(*Lent by the Corporation of Birmingham.*)

Oil painting.

Born in 1806, Lewis, as stated in the introduction, anticipated the Pre-Raphaelites in thoroughness of detail, and also in brilliancy of colour.

By WALTER HOWELL DEVERELL.

281. Lady Feeding a Bird

(*Lent by Mrs. MACKAIL.*)

Oil painting.

Deverell's place in the movement is mentioned in the introduction.

BY SIR EDWARD BURNE-JONES, BART., A.R.A.

282 to 285. Pygmalion and the Image

(Lent by the Corporation of Birmingham.)

Oil paintings.

Pygmalion, a sculptor, carved a statue so beautiful, that he prayed to Venus that it might have life. The goddess acceded to his petition, and the statue lived, and became his wife. These four pictures tell the story. In the first the sculptor ponders over the beautiful form he longs to create. The maidens passing by in the street look in vain for any recognition by him; for he is seeking the ideal: "The Heart Desires." In the second picture he has given outward, visible sign to his sense of the beautiful and "The Hand Refrains." In the third picture the goddess, in answer to his prayer, gives life to the statue: "The Godhead Fires." Last, the artist is kneeling reverently before the beautiful creature of his imagination that has now become a living, second self: "The Soul Attains."

The occasion of the inclusion of these pictures in the exhibition, and the reason why Burne-Jones is not further represented, except by the following picture, are explained in the introduction.

286. Sibylla Delphica

(The Property of the Corporation of Manchester.)

Oil painting.

The priestess of the temple of Apollo at Delphi is coming forward towards an unseen suppliant with the oracle, the answer to his petition, written upon bay-leaves.

WILLIAM DYCE, R.A.

287. The Woman of Samaria

(Lent by the Corporation of Birmingham.)

Oil painting.

Dyce was born at Aberdeen in 1806. Becoming an artist, he painted portraits, executed mural and other paintings, and was a regular exhibitor at the Academy. He was one of the first to recognise the merit of the Pre-Raphaelite pictures. Ruskin says that Dyce dragged him up to Millais' *Carpenter's Shop*, and forced him to see its merit. Dyce afterwards painted with almost Pre-Raphaelite insistence on detail, as in this picture. He died in 1864.

CHARLES ALLSTON COLLINS.

288. The Pedlar

(The Property of the Corporation of Manchester.)

Oil painting.

The Pedlar—a figure of the Van Eycks' quality—shows the lady, to her great alarm, the girdle of her husband, who is away at the wars.

The brother of Wilkie Collins, this artist worked with Hunt and Millais in the early days, but, dissatisfied with his progress in art, he abandoned it for literature.

BY JOHN BRETT, R.A.

289. The River Dart

(Lent by THOMAS L. DEVITT, Esq.)

Brett, who was an early follower of the realistic side of Pre-Raphaelitism, fell, in later years, into a somewhat mechanical style of painting.

BY JAMES COLLINSON.

290. St. Elizabeth of Hungary

(Lent by C. ROBERSON PARK, Esq.)

Oil painting.

Collinson's place in the Pre-Raphaelite movement is explained in the introduction.

This picture, representing the Hungarian Queen's renunciation of the world, is his best-known work.

BY W. HOLMAN HUNT.

291. The Back of the Sphinx, Ghezeh

(Lent by the Corporation of Preston.)

Water-colour drawing. 1854.

292. A Gazelle in the Desert

(Lent by HAROLD RATHBONE, Esq.)

Water-colour drawing. 1854.

293. A Bloodhound

(Lent by W. M. ROSSETTI, Esq.)

Oil sketch.

BY WILLIAM LINDSAY WINDUS.

Windus, a Liverpool artist, painted several pictures of markedly Pre-Raphaelite character, of which the best-known are *Burd Helen* (1856) and *Too Late* (1859).

294. The Outlaw

Oil painting.

295. Eastham Wood

(*Lent by ALBERT WOOD, Esq.*)

Oil painting.

BY G. F. WATTS, R.A.

296. Portrait of Dante G. Rossetti

(*Lent by JAMES SMITH, Esq.*)

Oil painting.

The Manchester pictures by Watts, hung near this portrait, are not treated as part of this exhibition.

BY W. L. WINDUS.

297. "The Surgeon's Daughter"

(*Lent by JAMES SMITH, Esq.*)

Oil painting.

An illustration to Sir Walter Scott's Story. All the figures well express a moment of extreme tension; but the tragic figure of the lady just about to swoon away with anguish, is exceedingly finely imagined.

298. The Young Duke

(*Lent by JAMES SMITH, Esq.*)

Oil painting.

BY W. S. BURTON.

299. Mother and Child

(*Lent by THOMAS L. DEVITT, Esq.*)

Oil painting.

Burton painted but few works, of which his best known is the *Wounded Cavalier*, a supreme example of Pre-Raphaelite detail.

By W. L. WINDUS.

300 The Stray Lamb

(*Lent by JAMES SMITH, Esq.*)

Oil painting.

By CHARLES A. COLLINS.

301. Portrait of Wilkie Collins

(*Lent by the Board of the Fitzwilliam Museum, Cambridge*)

Oil painting.

By ROBERT B. MARTINEAU.

302. Woman Reading by the Fire

(*Lent by JAMES GRESHAM, Esq., C.E., J.P.*)

Oil painting.

Martineau, who died young, is represented in the National Gallery of British Art by *The Last Day in the Old Home*, a minutely-detailed picture. This is a clever rendering of firelight. Notice the books, &c., against the wall, and the evening landscape seen through the window.

By HENRY H. EMMERSON.

303. Going to Market

(*Lent by JAMES GRESHAM, Esq., C.E., J.P.*)

Oil painting.

Emmerson first exhibited at the Royal Academy in 1851, and regularly afterwards. This picture was exhibited there in 1858. He painted almost entirely genre pictures, of the same type as this one.

By Sir J. E. MILLAIS, Bart, P.R.A.

304. **Queen Esther**

(*Lent by JAMES GRESHAM, Esq., C.E., J.P.*)

Oil painting, see No. 239.

By JOHN BRETT, R.A.

305. **Capri**

(*Lent by THOMAS L. DEVITT Esq.*)

Oil painting.

ROOM ON GROUND FLOOR.

Nos. 306. to 319.

BY FORD MADOX BROWN.

306. **The Spirit of Justice**

(*Lent by A. CAMPBELL BLAIR, Esq.*)

Water colour drawing, see No. 55.

BY ARTHUR HUGHES.

307. **Threads of Fate**

(*Lent by HENRY BODDINGTON, Esq.*)

Oil painting, 1888.

308. **Uncertainty**

(*Lent by ARTHUR HUGHES, Esq.*)

Crayon drawing.

BY HAROLD RATHBONE.

309. **Portrait of Ford Madox Brown**

(*Lent by HAROLD RATHBONE, Esq.*)

Pastel.

BY FORD MADOX BROWN.

310. Decoration for Spandril

(Lent by HENRY BODDINGTON, Esq.)

Design for decoration of the Manchester Jubilee Exhibition, 1887.

By W. HOLMAN HUNT.

311. William Etty Painting at the Langham Club.

(Lent by HAROLD RATHBONE, Esq.)

Pen drawing.

BY CHARLES A. COLLINS.

312. Portrait of William Collins, R.A.

(From the Corporation of Nottingham.)

Oil painting.

William Collins was the father of the artist and of Wilkie Collins.

BY ARTHUR HUGHES.

313. Dreamland

Oil painting, 1885.

314. Church of St. Sebastian (with Veronese's Grave)

(Lent by ARTHUR HUGHES, Esq.)

Water-colour drawing.

BY JAMES COLLINSON.

315. Peasants.

(Lent by A. CAMPBELL BLAIR, Esq.)

Oil painting

BY W. L. WINDUS.

316 A Life-School Study

(Lent by JAMES SMITH, Esq.)

BY FORD MADOX BROWN.

317. Shakespeare (Cartoon)

Charcoal. See No. 61.

318. Supper at Emmaus

Original cartoon for stained glass. See No. 75.

(Lent by HAROLD RATHBONE, Esq.)

319. Jesus Washeth Peter's Feet

(The Property of the Corporation of Manchester.)

Water-colour drawing. See Nos. 76 and 77.

320. Portrait of Gladys Boddington

Charcoal drawing.

(Lent by HENRY BODDINGTON, Esq.)

DESCRIPTION OF THE

Mural Paintings in the Town Hall.

By FORD MADOX BROWN.

Panel No. 1—The Romans Building a Fort at Mancenion

This subject embodies the foundation of Manchester; for, although the British name "Mancenion" seems to indicate this locality as a centre for population, it is improbable that anything worthy the name of a Town existed before the Roman Mancunium.

Agricola was Governor of Britain at this date—A.D. 60—and was, as his son-in-law Tacitus informs us, a humane as well as an energetic governor. His rule was much connected with this part of England, so that the General depicted may be considered as representative of that Governor.

A centurion holds the parchment plan of the Camp that is being fortified, while his chief, who also has hold of it, gives his orders. His standard bearer, in this instance a "Dragonifer," holds up the silken, wind-inflated Dragon standard which the Romans, at this period, had adopted from the "Barbarians."

The legionaries are doing the masons' work; but the bearers of stones and cement are Britons, impressed for the occasion.

The river Medlock bounds the camp on the south; the background beyond it is formed of oak-forests, red with the last leaves of November, while in the extreme distance is visible the blue streak of the distant Peak hills.

A chilling wind is depicted as agitating the garments of the conquerors, and making the work in hand more arduous to men of southern nationality.

The General's wife, with her little boy, has stepped out of her "cathedra," or litter, to take the air on the half-finished ramparts. She wears a fur cloak, hooded for the cold, and on her hands are muffles. Her naturally black hair is represented as dyed yellow—her eyebrows remaining black—to indicate the luxury of Roman living, even in a camp. Her little son, who is attired in soldier's uniform and "caliga" (boots) is mischievously aiming a kick at one of his mother's Nubian slave chair-bearers.

The interior of the camp, with the Roman four-square tents made of skins, is to be seen behind this group.

Panel No. 2—The Baptism of Edwin

Edwin was King of Northumbria and Deira, and was baptised at York, his capital, in the year of Our Lord 627, and the next day 11,000 of his principal subjects were baptised together in the River Swale, and his dominions became Christian. Manchester formed part of the Kingdom of Deira, and was, therefore, under the rule of Edwin. Our authority for this subject is the Venerable Bede, a monk of Jarrow-upon-Tyne, who wrote his Ecclesiastical History of England about 100 years after this event. Edwin, who in his youth had been a fugitive, and "tutored in the school of sorrow," having regained his inheritance of Northumbria, and successfully annexed the surrounding country, sought in marriage the hand of Ethelberga, daughter of Ethelbert, the Christian King of Kent. Bertha, the Queen of Ethelbert, and daughter of Clovis, the first Christian King of France, had stipulated that on marrying the King of Kent she should be allowed her Church, and the free exercise of her religion, and this being conceded, after a while she effected the conversion of her

husband. Ethelberga, their daughter, before uniting herself to Edwin, demanded the same concessions, and was rewarded with a like result. She and her Bishop, Paulinus, whose appearance Bede minutely describes, persuaded the King to be converted about six years after the marriage.

Wordsworth, in his sonnet entitled *Paulinus*, thus beautifully paraphrases the elder writer :—

> " But, to remote Northumbria's Royal Hall,
> Where, thoughtful Edwin, tutored in the school
> Of sorrow, still maintains a heathen rule,
> Who comes with functions apostolical ?
> Mark him, of shoulders curved, and stature tall,
> Black hair, and vivid eye, and meagre cheek,
> His prominent feature, like an eagle's beak ;
> A man whose aspect doth at once appal
> And strike with reverence. * * * * "

A small wooden church, Bede tells us, was hastily constructed for the purpose ; this being pulled down afterwards, a stone church was erected in its place, on the site of the present York Minster.

A Roman mosaic pavement is represented as having been used as foundation for the wooden church—as well because at this early date classical remains were frequently incorporated with pagan buildings, as to indicate the connection of this panel with the subject of that of No. 1, which is to represent the Romans in Briton. Bishops, at this date, had not yet adopted the mitre, the first indications of which are only found in 11th century monuments.

Edwin was a wise and valiant King, who, but for his death at the age of 48, in a battle with Cadwallader, King of Wales, might at this early date have united all the kingdoms of the Heptarchy under his dominions.

Panel No. 3—The Expulsion of the Danes from Manchester

Rushing down the narrow and winding street of a small wood-built city, the Danes are seen making for an open gateway that discloses the country outside, with a Saxon church on a hill.

The Norsemen, or Vikings, who organised the plundering expeditions, that at this time so much harassed Europe, used to begin their apprenticeship to rapine very early. Fifteen is said to have been about the age when they would start off in quest of adventure, and of that booty on which, a few years later, they would settle down upon as respectable married men and heads of houses.

The Danes are here represented, therefore, as very young men, mere beardless boys in fact, with one or two better seasoned elders to assist them with their experience.

The wealth which they acquired they were wont to convert into gold bracelets, which were worn on the right arm.

A rich and successful young chieftain, the wearer of many bracelets, but now badly wounded, is being borne past on a hastily constructed stretcher, his companions endeavouring to protect him and themselves with their uplifted shields, as they run the gauntlet of the town's-folk's missiles. In front of these a group of four men have fallen confusedly, one over another, on the ground; the pavement consists of the polygonol blocks that the Romans had formed their road of, which ran through Manchester.

From a house which faces this scene a young woman has thrown a tile that strikes down the "Raven" Standard-bearer. An aged inmate from the same window throws a spear, the national Saxon weapon, while two little boys gleefully empty a small tub of boiling water on the fugitives.

The Danes, who in a group have reached the shelter of the rampart-gate, pause for one moment to hurl back threats of future revenge on the inimical town's people, whose chained-up dogs bark fiercely at the runaways, while in the background the soldiers of Edward the Elder are seen smiting the unfortunate loiterers in the race for life. (About the year of our Lord 910.)

Panel No. 4—The Establishment of Flemish Weavers in Manchester

A.D. 1363.

This subject commemorates the foundation of Lancashire supremacy in textile manufactures.

Philippa of Hainalt, Queen of Edward III., is said to have advised the introduction of the Flemish weavers into England, and tradition mentions yearly visits which it was her custom to pay them. John of Gaunt, the seat of whose government as Earl Palatine of Lancashire was at Lancaster Castle, was the son of Philippa. Flemish weavers are said to have been established in Manchester; hence the connection of the Queen with this subject.

The season chosen is spring; still the finest part of the year in Lancashire, at which season Chaucer tells us the English people delighted "to gon on Pilgrimages."

The Queen and her attendant ladies have been in the woods "maying," according to the Old English custom, and each has broken a branch of flowering hawthorn, or may. They are habited in "Lincoln green" for the occasion. To the left, a Fleming, of somewhat careworn aspect, his Flemish beaver slung over his back, exhibits to the Queen a piece of cloth the same in colour as that she wears. He is assisted

to unroll it by his wife, their child, and a workman. Behind him stands his aged father, ready with a roll of cloth of a different shade. The Queen tries the texture and substance of what is submitted to her with scrutinizing finger.

On the same side of the composition a row of street children have been tutored to kneel in the presence of Royalty. One little girl, forgetting her baby's crying, all the same ventures to make faces at the Flemish girl with the wooden shoes to the right of the picture, while a ragged little boy, comfortably seated on the steps of the market cross, is admonished to go down with the other children.

To the irght of the beholder, an old weaver, by the name on his cloth, "Jan Van Brugge," is seated beside his apprentice at looms which are drawn out to the front of their small shop, under the shutters, raised pent-house fashion.

They are weaving, or pretending to do so, but the master is eagerly looking for the Queen, while the apprentice is so eagerly looking at his master's daughter; she, trifling with a kitten, affects to see no one. In the distance are three archers of the Queen's guard, and two burghers of Manchester on their knees.

The Queen's palfrey is held by a foot-page, hot with keeping up beside the horses.

The sun illumes all to the left of the spectator, the figures to the right being in reflected light.

Panel No. 5—The Trial of Wyclif

John Wyclif, to whom we owe the first translation of the Bible, was born at Spresswell, in the extreme north of York shire, about the year 1324.

He has been styled "The Morning Star of the Reformation," and well deserved the appellation, for recent researches in Germany show that many of the Latin tracts published by John Huss a century later were in reality composed by Wyclif; and John Huss led the way to Luther and Reformation almost another century later. But our world-renowned Englishman was not only an innovator and thinker of great originality, he was also one of the greatest scholars of his age, Master of Balliol College, Oxford, from his thirty-seventh year. and possessed, seemingly, of unlimited attainments for those times, he was not a mere student, but withal a man of the world much employed politically by Edward III. and his parliaments, being delegated as Royal Commissioner, first to the Pope at Avignon, and again to the peace-conferences at Bruges.

Gradually, as his ethical views of Christianity became confirmed, he gave up the pluralities with which the Court had rewarded his services, retired to his rectory at Lutterworth, abandoned soft living, and going barefoot himself, began organising that company of poor itinerant preachers (somewhat on the model of the barefoot friars), which soon was to spread itself over the length and breadth of England.

The Court of Rome at last thought it time to intervene, and caused Wyclif to be cited before Convocation in Old St. Paul's, London. On 19th February, 1377, he there accordingly appeared; but his great patron John of Gaunt, Earl-Palatine of Lancaster—son of the king, and practically Prime Minister at that time—appeared by Wyclif's side, with Lord Percy, the Earl-Marshal and soldiers for his protection. The trial, from six o'clock till nine of that winter morn, was little less than an unseemly dispute between John of Gaunt, the sovereign of Lancashire, on the one hand, the Courteney Bishop of London on the other, till the citizens of London, fancying they heard the Duke threatening their Bishop, "to pull him out of the church by the hair of his head,"

began such a riot that the trial had perforce to be postponed, and Wyclif was suffered to resume his duties at Lutterworth.

In the composition, near to Courteney on the dais, sits Simon Sudbury, the Archbishop of Canterbury, depicted as endeavouring, in whispers, to assuage the indignation of his colleague. At Wyclif's feet are seen the five mendicant friars appointed as his counsel, Wyclif not yet having publicly differed with them. The Earl-Marshall is represented as ordering a stool for the Reformer, for, said he, "An you must answer from all these books, Doctor, you will need a soft seat," causing the prelate still greater indignation; but Wyclif remained standing. Constance, John of Gaunt's second Duchess, a Princess of Spain, is shown plucking her spouse back by his mantle, as though in fear he might in his excitement do some injury to the prelate. In the background, Chaucer, the Duke's other protégé, is seen taking notes on his tablets.

John Wyclif died peacefully in his rectory of Lutterworth seven years later.

Panel No. 6—The Proclamation Regulating Weights and Measures

A.D. 1556.

In the above year the Court Leet of the Barony of Manchester passed an edict directing all measures and weights to be sent in on a certain day to be tested, thus laying the foundation of commercial integrity in the town.

The Records of the Court Leet, or "View of Frank-Pledge," as it was also called, have been already partly published, and are again being printed with a view to their further publication by the Corporation of Manchester.

They present a striking and singular picture of English manners and customs about the 16th century, and contain

such strange and oft-repeated enactments that many reliable authorities are now of opinion they were in reality never carried out, but only represented a sort of moral force.

In the very small town of Manchester of those days there were appointed no less than four Dog-muzzlers, each responsible for the dogs of his own district. Accordingly the Bellman's, or Watchman's, dog is duly muzzled as by law required, and patiently attends his master, who, with his bell, and his lantern, and pole of office, is seen calling out the order of the Court: that on a certain day of the reigns of Philip and Mary "The Burgesses and others of the Town of Mancestre shall send in alle manere of weights and measures to be tried by their Maiesties standard." The immediate effects of this proclamation may be seen in the countenances of the master and mistress of a small sutler's, or general provision, shop, depicted in the centre of the composition; the man listening in anxious and undisguised indignation, while his wife removes some butter adhering to the bottom of her scales. On the left of them their young son, in the blue and yellow garb of King Edward's Schools, with his bow and arrows as required by law, lingers to hear; another boy attracted by the bell runs towards these. On the further side of the picture a man on crutches has left his house to listen also to the cryer.

On the doorstep of the shop a beggar-girl has seated herself; near her on the ground is her porringer, or leaden-lidded clap-dish, with the clapping of which beggars seem to have been entitled noisily to arouse public attention. She is exposing to the commiseration of the charitable an exceedingly well-fed, but half-naked baby.

Panel No. 7—Crabtree Watching the Transit of Venus

Master William Crabtree, of Broughton, drapier, having been requested to assist the observations of his friend Jeremiah Horrox, the curate of Hool, watched the transit of Venus over

the sun, November 24th, 1639 (old style), our 6th December. Horrox, who was poor and alone, and who died before he was two-and-twenty, might never have made his world-renowned observation had not Crabtree assisted him by letter as to his books of tables, which were obsolete and valueless. By the aid of new and corrected tables Horrox's calculations came right. The day for the expected event being a Sunday, Horrox asked his friend to watch for him also, lest his clerical duties should interfere with his observing the phenomenon at the right moment.

The weather being cloudy Crabtree watched through that cold winter day from nine a.m. to close upon four p.m., when suddenly a gleam of sunlight revealed the small figure of the planet crossing the sun's disc, on the paper diagram. Crabtree was so perturbed as not to be able, during the few moments the phenomenon remained visible, to take measurements scientifically, but he could corroborate Horrox's observation. The young curate's papers, describing the *modus operandi* were discovered in Germany early in this century. This *modus* admitted of Crabtree's wife and children being present. and the researches of archæologists show us that the astronomer was married some six years before the event depicted. Crabtree being but an amateur, he is represented as employing for his laboratory a sort of store-room over his shop, or counting house; a glimpse of the latter is seen through the open trap-door, admitting some daylight, though the scene is chiefly lighted from the sunshine on the diagram.

The window-panes of the counting-house are coated with December frost.

Mrs. Crabtree, who is depicted knitting, which was accounted a lawful Sunday recreation in ante-Puritanical days, clutches her young son by the arm, in anticipation of his possible interference with his father's proceedings at such a supreme moment.

Panel No. 8—Chetham's Life Dream

c. A.D. 1640.

The Boys' School in Manchester, which still bears the name of its founder, Humphrey Chetham, was established in accordance with the terms of his will in 1656.

The school (combined with the library, also his gift) forms no doubt a precursor in the 17th century of those schemes, educational and philanthropic, which so prominently distinguish the 19th. Like his fellow townsman Crabtree, Chetham was a drapier or cloth merchant, but his wealth, great for those days, was largely supplemented by financial transactions of a nature kindred to banking or money-lending. True, however, to the ideal of his life, his will—which occupies four sheets of parchment, and was during his life frequently altered—is chiefly taken up with directions to his trustees for the purchase of the College buildings annexed to the present Cathedral, and for their conversion into a school and library. During his life he boarded out and educated twenty-two poor boys; after his death the number was to be augmented to forty—a number which is now doubled, owing to the increased value of the bequest. In the painting Chetham is represented as studying his will in the garden of the College, which in imagination he has peopled with his "forty healthy boys" and their pedagogue. The school-cook is impatiently awaiting the butcher. The scholars are engaged in drilling, reading, leap-frog, wrestling, and a game called "stools," apparently the forerunner of cricket.

Chetham had forced upon him by Charles I. the invidious honour of collecting the famous "ship-money" in the County of Lancaster, in the prosecution of which he disbursed much of his own money, a loss that he in vain petitioned to have made good to him from the amount collected. Chetham died in 1653.

Panel No. 9—Bradshaw's Defence of Manchester

A.D. 1642.

This panel represents the defence of Manchester under Bradshaw the Regicide, who with forty musketeers defeated and put to rout between three and four thousand of King Charles' troops under Lords Robert Strange and Montague.

During the action, which took place on Salford Bridge, and for which the town received the thanks of the Parliament, two barns which were situated near the bridge took fire somehow, and blazed fiercely during the engagement, much to the inconvenience of the combatants.

At the Salford, or nearer end of the bridge, is to be seen the small chapel which was first built for the good of his soul by a pious and wealthy yeoman of Eccles—Thomas Del Roche by name. It was latterly used as a gaol or lock-up house.

It is certain that the Gothic-arched bridge was built during Edward III.'s reign, and stood from that early date till its destruction in 1837, the year of Queen Victoria's accession.

The gentleman who has been unhorsed and is being released by his retainers may be Lord Montague, who, with Lord R. Strange, aided in the abortive attempt upon Manchester. Bradshaw, who with his musketeers so powerfully contributed to its defence, is seen in the distance firing his musket from a gun-rest, as at this date was customary.

Panel No. 10—John Kay, Inventor of the Fly Shuttle

A.D. 1753.

John Kay was born at Walmersley, near Bury, in Lancashire, about the year 1704. This great invention of the fly shuttle seems to have been perfected in 1733 at the latter place, where he resided. For three thousand or perhaps

five thousand years the peoples of the East and West had been content to go on "throwing" the shuttle with the naked hand, and even as late as the middle of the eighteenth century, in order to weave wide blankets, a couple of weavers were needed at the loom, "throwing" the shuttle from one to the other. Henceforth, through the unique intellect of this Lancashire gentleman, all was to be changed. A single one-armed weaver could now get through work that before would have needed the four arms of a pair of weavers, and this with the sole assistance of a string and a handle thereto attached. About twenty years after, however, the weaving population began to notice this fact, and rioters broke into Kay's house at Bury with the most sinister intentions. Tradition tells us that his wife saved him from their fury by having him hurried away concealed in a wool sheet.

In the composition, to the left, the rioters are seen smashing in the windows, whilst on the floor in front of them lies an exemplification of the cause of the discord—the very simple invention by means of which two boxes fastened to the loom fire the shuttle, so to say, to and fro into each other's mouths.

Kay's son, Robert, a boy about twelve, is depicted cautiously watching the rioters, and hastening his parents' movements; whilst Mrs. Kay and two workmen hurry the departure of their master, for whom a cart waits at the door. Kay, with his still disengaged hands, draws his wife towards him, and imprints what may be a last kiss on her cheek. His two little girls are weeping and wringing their hands.

But for Kay's simple, yet epoch-fixing invention of the shuttle which, without hands, flies backwards and forwards across the loom, all the wonders and achievements of steam-weaving would never have been perfected.

But, however disastrous to him this inroad of the men might be, the combination of the masters to resist in the law courts his just claims to royalties proved even more so, and Kay retired to France a ruined man.

Panel No. 11—The Opening of the Bridgewater Canal

A.D. 1761.

The Duke of Bridgewater, after whom the Canal was named, undertook this great and, in those days, original work, under the advice and direction of the eminent engineer, James Brindley. The Duke was then comparatively young—20 years younger than his engineer—and he took up the work in order to facilitate the transport of the coals of his estate to the city of Manchester. During the progress of it he lived in a house near by with no companions but his engineer and his estate agent. Such was his enthusiasm for the undertaking, that his only diversion from it seemed to be, every five minutes during the evening, tapping the barometer, with a view to the next day's work; a pipe and a glass of water his only refreshments. He had been engaged to one of the two beautiful Miss Gunnings, great friends of George III.; but having quarrelled with his intended about her sister, he never noticed any woman again. He died immensely rich, and collected the Bridgewater Gallery of Old Masters.

Brindley, the engineer, used to make his calculations on a method of his own, that few could understand, for he could neither read nor write. When a Committee of Parliament doubted his plans for carrying water across hills, he procured a hundredweight of clay, and, in their presence, modelled a canal with it, which held every drop of its water till next day, and so convinced them. He married a girl of 15—commencing the courtship by taking her bags of sweetmeats—but she made him an excellent wife. The opening of the Bridgewater Canal took place at Barton Aqueduct, over the River Irwell, in 1761. It is represented in the fresco by the first barge starting for coal drawn by a pair of mules. The bargee's wife steers the boat, with her twin babies (got up for the occasion) tied on the cabin roof in front of her. The Duke, from one of his own barges, witnesses the proceedings. Brindley, who always

had about him a wicker-coated flask of brandy, with which to lessen the severity of his arduous duties, reminds his Grace (who was not of a convivial turn) that he has omitted providing refreshments.

A boy has been sent in a boat by farm people living down the canal to fetch coals. The Duke's orders were always to execute *the smaller orders first.*

Panel No. 12—Dalton Collecting Marsh-Fire Gas

John Dalton, inventor of the Atomic Theory, was born at Eaglesfield, near Cockermouth, in Cumberland, September 5th, 1766. As early as when only twelve he started a school in partnership with a brother only a few years older. The stronger pupils, it is stated, would challenge Dalton to fight on his offering to correct them. For many years of his life he maintained himself, in Manchester, by school-teaching, but this laborious, if honourable, occupation did not hinder him from indulging in the most abstruse and far-reaching speculations and researches; the result being that this Manchester schoolmaster, alone and unassisted, made himself the father of modern chemistry—that is, if chemistry is one of the exact sciences, and not a succession of independent experiments. How the idea of the Atomic Theory first presented itself to his mind it would be interesting to know, but we know little of it. All we hear is, that it occurred to him as required, in order to explain certain remarkable phases of matter which combines in some proportions and not in others. Once that the idea had taken hold of his mind, he never abandoned it till he had worked it out. The natural gases presented the readiest mode of investigation; so he is represented as collecting marsh-fire gas, one of the natural and primitive forms of gas. The mode of getting it is the usual one of stirring up the mud of a stagnant pond, while an assistant (in this case a farmer's boy) catches the bubbles, as they rise,

in a wide-mouthed bottle, having a saucer ready to close up the mouth under the water when the bottle is full. A group of children are watching him, and the eldest, who has charge of them, is telling the little boy who is bent on catching sticklebacks that "Mr. Dalton is catching Jack o' Lanterns"—marsh-fire gas being, when on fire, the substance *the Will o' the Wisp* is composed of.

Dalton's great invention met with slow recognition at first, as is usual in conservative England; but the French Institute having made him one of their eight foreign members, and treated him with the highest distinction while in Paris, the English Royal Society gave in at length, and elected him, without his consent, and he was pensioned by the government of William IV. He died in July, 1844.

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